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## THE BACON SOCIETY'S ANNUAL DINNER.

THE Annual Dinner of the Society took place at the Langham Hotel on 22nd January last, when many notable persons were present, including His Excellency the Swedish Ambassador, the Lady Sydenham of Combe, the Dowager Lady Boyle, Sir Edward Boyle, Bart., and Lady Boyle, Mr. Ivor Brown (of the London *Observer*), Mr. Robert Atkins (the well-known Shakespearean producer), Mr. Bernard Hall (Director of the Melbourne National Portrait and Art Gallery), and many members of the Society. The President, Mr. B. G. Theobald, was in the Chair, whose speech to "The Immortal Memory of Francis Bacon" is substantially set out in his article on Marlowe in this issue. Sir Edward Boyle was the principal guest of the evening and, in proposing the health of the Society, said:—

Mr. President, Your Excellency, ladies and gentlemen: I have the honour to propose the toast of "The Bacon Society." I have often wondered why it is that learned societies, be they literary or scientific, are so apt on the

occasions of their annual dinners to invite addresses from men who, quite frankly, know very little about the subject. You will realise that for any modest man there is something rather intimidating in being asked to address a meeting of specialists on their own topic, and I can only imagine that the reason is that you who speak with knowledge and authority on seventeenth century literature are perhaps glad to hear how it strikes an onlooker, and that sometimes a man who views the question from a position outside the circle of those who know all about it, can give you a synthetic view which it is perhaps difficult for you to give to yourselves or to one another.

What I want to ask myself in proposing this toast is: How stands the reputation of Francis Bacon to-day? Members of this Society and the distinguished men and women who have gone before you have for long years worked to place his reputation where, in your opinion, it ought to stand, and I notice that you, Mr. President, at the beginning of your most interesting, learned and delightful address, have reminded us that this is a Bacon Society and not a Bacon-Shakespeare Society.

How stands the reputation of Francis Bacon? That leads me to make what you will consider a rather trite remark. During the last few days when I have been turning this matter over in my mind I have become more and more impressed with the unique position which Macaulay continues to occupy in our national literature. I conceive that there can be nothing else like it. I could give you many instances of what I mean. Take, for instance, the Augustans. I suppose ten people have read Macaulay's essay on Addison to one who has turned over the pages of the "Spectator." I suppose 500 have read what he has to say of Swift to one who is acquainted either with the poems or the political pamphlets of the Dean. Or, take another instance, the case of Marlborough. Many of us have been reading, during the last few weeks, the tribute of Mr. Winston Churchill to his great ancestor. Is it not significant that whole pages are devoted to rebutting (and, I think, to rebutting more or less

successfully) the charges brought by Macaulay against Marlborough? The third is the case of Johnson and Boswell: and would it not be true to say that most people still think of Boswell—in my judgment wrongly—as represented by Macaulay? And the fourth case, of course, that occurs to us all here is the case of Francis Bacon. Now I have been looking up recently published books on his life and philosophy, and it is an encouraging thing that of late men have undoubtedly come to recognise more and more Bacon's sage counsel, both in Church and State, to recognise that he was a man who stood for moderation in days when almost everyone was an extremist: a man who represented toleration (a rare thing to represent at the beginning of the seventeenth century) when everybody was on fire against everybody else. I had the honour to know the late Lord Morley, and I remember in his library, over the mantlepiece, he had inscribed in letters of stone that magnificent Baconian maxim: "The nobler the soul is, the more objects of compassion it hath"—surely one of the finest things ever said. He recognised that Bacon was not merely a statesman, not merely a lawyer; he was also a prophet. It is a mistake to believe that the prophets disappeared years ago; I myself have known at least three. Bacon was emphatically a prophet, the prophet of a new age. He looked for the diversion of human thought into entirely new channels which should be untrammelled by authority. He was, as we know, also a prophet in the narrower sense, because he foresaw, among other things, the telephone, the microphone, the aeroplane and the submarine. But, like all great prophets, he was a lonely man and his greatest critic was himself. He who knew himself to be so far ahead of his age in almost everything, could not forgive himself that in one respect he was representative of no more than the best of his own age. Now to-day this is all better understood. I believe that the days of cheap sneers are past. I believe that the time when people speak of Bacon, damning him with faint praise, are over and gone; that sanctimonious head-shakings have come to an end and that more and more

he is recognised for what he was, one of the greatest servants of the public and of the State. And in that work, ladies and gentlemen, indubitably the Bacon Society has played its part. So much, then, may I say about the man.

Now what about his ideas? What is the repute to-day of the Baconian philosophy? We approach this each from our own angle. To me, I confess, he is one of the great Liberals, one of the most able advocates of freedom, one of the men who believed that freedom is not merely a means to an end but that freedom is in itself the highest end; and with immense courage he maintained that the Bible taught not science but religion, that philosophy must be something not religious but secular, not merely idealistic but practical; something which should serve for the relief and for the benefit of mankind. People tell me that he undervalued Aristotle. That is a matter as to which I would not venture to express an opinion, though I suspect it would be truer to say that he thought little of, and that he mistrusted, those men who, in his day, passed for Aristoteleans. It is said he undervalued deduction in scientific investigation. Perhaps he did. It is also said that he stood apart from the main stream of scientific thought in his time. But when every deduction is made, surely this fine thing may confidently be said of him: that he was the originator of the modern school of experimental research.

I could give you many instances of that. Let me give you one or two. At Bad Nauheim there is a great cardiological Institute. To that Institute doctors and scientific men from all over the world send their reports. The cases are collected, checked, collated, investigated, compared, and on what are really Baconian lines the treatment of the heart in all its aspects is dealt with for the benefit not merely of people who go to Nauheim but for the benefit of people all over the world.

Let me give you an instance of an entirely different character. I remember when I was quite a boy a great work coming out by Charles Booth, called "The Life and Labour of the People." I think it was in eleven volumes,

and it has recently, I am told, been re-published. In that book Charles Booth collected, for the first time on scientific lines, an immense quantity of data about the way in which people lived—data which has been of the greatest value possible—to statesmen, to social workers interested in housing, to people interested in the drink problem, to people interested in questions of morality and conduct, to people who concern themselves with the way in which the poor live. Or perhaps, a most admirable instance, let me take the case of the International Cancer Campaign. Scientific men and doctors all over the world are pooling their resources on purely Baconian lines. What are those lines? Well, you know them. Facts and details are collected and are dealt with inductively. The cause of a phenomenon is most probably its invariable antecedent. In other cases one can draw conclusions where two groups of phenomena are exactly alike and where an antecedent and consequent are present in the one and absent in the other. Or again, where two phenomena always vary together, there probably lie behind them certain facts of causation. This is what logicians call concomitant variations. Scientists and social investigators are working on Baconian lines: and if you ask me how the reputation of Bacon stands to-day, I say without hesitation that it never stood higher. Never at any time was his service to generation after generation of mankind more valued than it is now; never were Baconian methods of approach more widely or more beneficially used.

May I delay you a few minutes more to say a word on his relation to the literature of his time, more particularly to the *corpus* of the Shakespeare Plays. On the argument derived from cipher I shall not venture to say anything. It would be sheer impertinence on my part to do so in the presence of so many men and women who have worked at it with a devotion and knowledge, to which I have no claim, through many years past. I represent here merely the general advance. Those who work on the cipher are the advance guard, the scouts; but most of us who have not the time or the knowledge are doing our best to bring

home to the people of this country, or at any rate to the very small fraction of the people who have an interest in it, that there is here a very intriguing question. Naturally we approach this question from various standpoints. To anybody here to-day to whom these matters are entirely fresh, may I just say this. Some time when you have got an hour to spend in the evening, sit down in your chair and take up the play called "Love's Labours Lost" and read it quietly and intently. The date of that play is not exactly known, but Dr. Furnival, who was no friend of the Baconian hypothesis, puts it at 1588. For the sake of argument, we may accept that date. If you read that play you will find it—(I hope I shall not offend anybody by saying so)—rather laboured, rather tedious, rather precious, but you will not be able to read it without realising that it is a remarkably learned play. There is a great deal of Latin in it, there is some French and, as I discovered the other day for the first time, though you all no doubt knew it, there is a little Greek and a little Italian. The writer of that play evidently knew much about manners and Courts, about politics, about France, about how wealthy people of good position lived. Now, in 1588 Shakespeare was 24 years of age. Imagine a young man to-day who lived in the country far from London, who had had the advantage of a free public elementary education, who could enjoy the facilities of travel and the amenities of twentieth century life, a young man who was a butcher who enjoyed killing calves or who was alternatively, as some people say Shakespeare was, a draper. Is it conceivable—think it out for yourselves when you read the play—that a young man of to-day could have written such a play on such a topic? And then think what Stratford was in 1588—a town where many of the leading men, we know, could not write their names, where even the clergy lacked books, and where they talked a language, according to Mr. Grant White, which, if we were to hear it now, we should not understand it. Then, on the basis of that, think of all the other facts so well known to the Bacon Society: that this Shaksper was

absolutely unknown, so far as we are aware, to the important men of his own time—Raleigh, Sidney, Cecil, Coke, Camden, Donne—that no piece of his writing exists or has ever been known to exist, except six signatures. In the Folio of 1623, seven years after he was dead, six plays made their appearance for the first time. Many out of the thirty-six had never been published before, and some that had, showed important alterations. I am not here to labour that, but what I would ask is this: Is there advance in that direction also? Can the Bacon Society, looking back on the years during which it has been working, say that intelligent interested opinion in England has really modified its opinion on these matters? And I answer that question by saying confidently, Yes, indeed; and I give you this evidence: Take the book of Sir Edmond Chambers, a retired official of the Board of Education, a great authority as we all agree, on the Elizabethan stage. He has within the last few years written a book which he calls, wisely indeed, not "The Life of Shakespeare" but "Shakespeare." Now, in dealing with Shakespeare, he divides the subject into three parts. He gives first of all what he calls "the Records." Now the records of Shakespeare are twenty-six in number, consisting of Church records, Court records, leases, epitaphs, his Will and various documents of that kind. I think anybody who reads them will say that they show not the slightest evidence as to his authorship of the Plays. Then he gives fifty-six what he calls "Contemporary Allusions"—a very valuable section. Of those fifty-six, a great number do not give the name of Shaksper or Shakespeare at all. Others are of what I would call the "Pleasant Willy" type, referring to him in a light-hearted and rather familiar way as one may imagine they would, if he were the man most of us believe he was. And the greater number of the references are concerned not with the man of Stratford at all, but with the writer of the Folio of 1623. The third section is what Sir Edmond very fairly calls "the Shakespeare Mythos." As you will remember, the word mythos in the Greek means merely something delivered by word of

mouth; and in this third section we have those tales which accumulated in a great aggregation during the one hundred and fifty years after Shakespeare's death and really form the basis of the books of Halliwell Phillips and Sir Sidney Lee. Now compare works like that of Sir Edmond Chambers of 1930 and Sir Sidney Lee's book of 30 years ago, a book which was riddled through and through by the wit and learning of our lamented friend, Sir George Greenwood. We may say confidently that such a book will never be written again. When you compare the work of Chambers and of Lee you cannot but agree that the advance is not merely great, it is enormous. Sir Edmond Chambers concludes by saying, with perfect honesty, "The last word for a self-respecting scholar can only be that of Nescience." That is his last word: 'we don't know.'

Well, that is advance indeed. So, if I have not wearied you too much, I hope you agree with me that, whether it be in regard to his personality, whether it be in regard to his philosophical ideas or in regard to those matters which interest you as to the authorship of the plays, we can hold our heads high and congratulate ourselves that the advance, in which the Society has played a big part, has been highly remarkable. I remember the words of a man who was a friend of Richard Cobden—the peasant poet Ebenezer Elliott. He says:

"Others I doubt not if not we,
The fruits of all our pains will see,
And we forgotten and unknown
Our children gather as their own
The harvest that the dead have sown."

That, I believe, is the attitude of the Bacon Society. You really do not care so long as you in your day and generation have the immense satisfaction that you have stood for what you believe to be true against what you believe to be false, for what you believe to be fair, against what you believe to be unjust, for what you believe to be right against what you believe to be wrong. It is an old saying that truth is great and that it will prevail. In my humble opinion it is prevailing, even now.

I appreciate more than I can tell you the honour done me in allowing me to propose the toast of "The Bacon Society" and that pleasure is enhanced by the fact that I may couple it with the name of Mr. Henry Seymour. Mr. Seymour, your Honorary Secretary, has, I know, given years of devoted service to the cause. He is in line with those devoted men and women of whom you to-day are the successors. We thank him for his service, we thank him for the encouragement he has given to the cause and we hope he may live to see the triumph of those ideas for which he, and for which you, have worked so valiantly, so disinterestedly and so well.

Mr. Henry Seymour responded with a witty and timely speech. Mr. J. Vaughan Welsh eloquently proposed the toast "To the Visitors," to which the Swedish Ambassador, Mr. Ivor Brown and Mr. Robert Atkins responded in felicitous terms, being received with much satisfaction and applause. The function was a pronounced success.

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"The scientific story is no longer a tinkering of the familiar story but follows its own plan. I think the modern view can best be expressed by saying that we treat the familiar story as a cryptogram.

"Our sensory experience forms a cryptogram, and the scientist is a Baconian enthusiast engaged in deciphering the cryptogram. The story teller in our consciousness relates a drama, let us say, the Tragedy of Hamlet. So far as the drama is concerned the scientist is a bored spectator, he knows the unreliability of these play-writers. Nevertheless he follows the play attentively, keenly alert for the scraps of cipher that it contains; for this cipher, if he can unravel it, will reveal a real historical truth. Perhaps the parallel is closer than I originally intended. Perhaps the Tragedy of Hamlet is not solely a device for concealing a cryptogram. . . . . In the truest sense the cipher is secondary to the play, not the play to the cipher. But it is not our business here to contemplate those attributes of the human spirit which transcend the material world . . . . . and so we have to deal with the story after the manner of a cryptogram."—SIR ARTHUR EDDINGTON (*New Pathways in Science*.)

# THE BACON-MARLOWE PROBLEM.

By Bertram G. Theobald, B.A.

ALTHOUGH the Bacon-Shakespeare problem, has, by reason of its outstanding importance, overshadowed all other authorship questions, it is well to remember that there is also a Bacon-Marlowe problem. Not much work has been done hitherto on the subject of Marlowe's authorship, and therefore a brief epitome of the main points for consideration may be helpful. As usual in the case of Bacon's masks, the information about their personalities is extremely scanty, and biographers are hard put to it to construct any reasonable account of Marlowe in relation to the works ascribed to him.

The parish church of St. George at Canterbury records that on 26th Feb., 1564, there "was christened Christofer, the sonne of John Marlowe," said to have been a shoemaker. His education was at the King's School, Canterbury; and in this connection I cannot do better than quote some passages from Cunningham's edition of 1870. He says: "There is something that requires clearing up about Marlowe's stay at the King's School at Canterbury. Mr. Dyce details the 'great difficulty' which he experienced in obtaining an extract from the Treasurer's Accounts; and after giving this extract, which proves that Marlowe was a scholar from Michaelmas, 1578, till Michaelmas, 1579, he goes on to inform us in a note that the accounts for that very year, and the year before and after it, are 'wanting.' Beyond the dates in this curiously derived extract, nothing is known of him until 1580, when, at sixteen years of age, he was entered at Benet (Corpus Christi) College, Cambridge. The terms in which this entry is made, the bare name Marlin being written without prefix or affix, is conceived to render it 'nearly certain' that he had not obtained one of the two scholarships which had been recently founded in this very college for the benefit of boys of the King's School at Canterbury. But when a biographer is reduced to the dilemma of choosing between two improb-

abilities, the safest course is to select the lesser; and in the present case there can, I think, be no question that it is less unlikely that a hurried and *quasi* informal entry has been made in the college books, than that a boy of Marlowe's ability and industry and precocity of intellect should have gone from that particular school to that particular college on any footing but that of a foundation scholar. The matter is of little consequence, except as furnishing a curious instance of the manner in which a 'speculative' biography is almost of necessity built up. Two centuries and a half after this entry was made, a gentleman of Corpus' remarks to the Rev. George Skinner that 'scholars were entered with a pomp and circumstance not found in the notice of Marlin.' He was *therefore* not a scholar. . . . . ''

In this frank account by Cunningham we have, in truth, a delightful illustration of the way in which ''a speculative biography is almost of necessity built up.'' The plain facts are that no material is available for the purpose. Cunningham *assumes* that Marlowe had ''ability and industry and precocity of intellect,'' not because there is documentary evidence for this, but because the *works* to which Marlowe's name is attached would suggest it. This is the kind of hypothesis upon which the fictitious biographies of Shakspere are founded. One does not wish to make too much of the spelling ''Marlin'' in the college register, because in those days orthography was notoriously fluid. On the other hand decided differences in sound were not so usual. ''Marley'' instead of ''Marlowe'' is understandable; but ''Marlin'' is certainly more remote phonetically. In his edition of 1887, Havelock Ellis says: ''In March 1581 he matriculated as Pensioner of Benet College . . . not having been elected it seems, to either of the scholarships recently founded at Benet College for King's School boys.'' Accordingly it cannot be stated with any certainty whether he was a ''pensioner'' or a ''scholar.''

In 1583 he obtained his B.A. and proceeded M.A. in 1587. Then Havelock Ellis remarks: ''How were the years after 1583 spent? There is no reliable evidence. It

was asserted on the unsupported evidence of a late and often inaccurate authority, that he became an actor. It has been conjectured, as of Chapman, that he trailed a pike in the Low Countries, like Ben Jonson." Cunningham says: "How Marlowe passed the interval between these two degrees it is impossible now to determine." He then continues: "While, therefore, it is very probable that some portion of the interval between 1583 and 1587 was thus employed [i.e., in "trailing a pike"] it is quite certain that a still greater part of it must have been passed in a diligent cultivation of the Muses; for the researches of Mr. Collier have placed it beyond a doubt, not only that Marlowe was the author of *Tamburlaine the Great*, but that both parts of that, in every sense of the word, astonishing drama, had been publicly performed in London at least as early as 1587."

Here is another illustration of "speculative biography." When printed in 1590, *Tamburlaine* was anonymous, and it was not until years after Marlowe's death that any of the works now ascribed to him showed his name on their title-pages. It is obvious, therefore, that Cunningham has no definite information that Marlowe diligently cultivated the Muses. He is obliged to assume it in order to account for the early appearance of this "astonishing drama." Bullen, on the other hand, bluntly declares: "We have no decisive piece of external evidence to fix the authorship on Marlowe"; whereas in a more recent edition of the works, C. F. Tucker Brooke asserts: "For the Marlovian authorship of *Tamburlaine* an almost overwhelming case could be made out, if need were, from circumstantial evidence alone, but there is no reason for resorting to such proof. The personality of the writer is everywhere apparent in these plays." It would be interesting to examine this "overwhelming case;" for my own belief is that no such case could be made out. But when Mr. Brooke says that "the personality of the writer is everywhere apparent in these plays," one is bound to ask him what he knows of the personality of Marlowe apart from the plays credited to him. What do we know of his intellectual attainments,

his opinions, his scholarships, his views of life? The answer is virtually nothing. Apart from a few contemporary references to his profligacy and blasphemous tendencies, there is nothing from which we can form any idea of his mental make-up. Most of the allusions are to the works and not to the man. H. W. Singer says (*Hero and Leander*, p.xiii) "The Life of this blazing, though transitory meteor, is shrouded in great obscurity." Bullen says: "There is nothing whatever to show that Marlowe was distinguished for industry at school. His classical attainments at the beginning of his literary career appear not to have been considerable. . . After making all allowance for the inaccuracy of ordinary scholarship in Marlowe's day, it may be safely said that the poet could not have earned much distinction at Cambridge for sound classical knowledge. The probability is that, both at school and college he read eagerly but not accurately."

From all this it is abundantly proved that our knowledge of the *man* Marlowe is almost nil; so that circumstantial evidence relating to his personality is insufficient to show that he wrote the works assigned to him. What can we discover from an examination of these works and the facts relating to their publication?

The following summary may be useful for reference.

*Tamburlaine the Great*. Performed "at least as early as 1587." Entered at Stationers Hall, 14th August, 1590. First printed in 1590 anonymously. Again in 1592.

*Doctor Faustus*. "Its date may be referred to 1588" (D.N.B.). It was acted in Sept. 1594 and Oct. 1597 (D.N.B.) Entered at Stationers Hall, 7 Jan., 1601. On 22nd Nov., 1602, William Birde and Samuel Rowley were paid four pounds for "Adyciones" to *Faustus*. Earliest known edition 1604. Title-page says "Written by Ch. Marl."

*The Jew of Malta*. Written after 1588. Acted between 1591 and 1596. Entered at Stationers Hall, 17th May, 1594. Earliest known edition 1633.

*Edward II*. Entered Stationers Hall, 6th July, 1593. Published 1594.

*Hero and Leander*. Entered Stationers Hall, 28th Sept., 1593. Two sestiads published by Blount in 1598. Same year, complete poem published by Paul Linley.

*Dido and AEneas*. Published 1594.

*Massacre at Paris*. Undated edition (1596?).

With regard to *Tamburlaine*, it is worthy of note that in Part II., written almost certainly as early as 1588, there occur six lines copied nearly verbatim from the then unpublished *Fairy Queen*. Remembering that Spenser was in Ireland continuously from 1580 to the end of 1589, the first three books of the *Fairy Queen* being published in 1590, this is interesting. It is hard to imagine that Marlowe could have seen this work in MS., considering the great difficulties of communication between England and Ireland in those days. And if not, we have to assume that he read that work on its first appearance and thereupon inserted these six lines into *Tamburlaine*, which was published in the same year. This is a possible explanation, but there is no evidence for it. Another explanation is that Spenser did not write the Spenser works!

*Dr. Faustus* presents a curious problem, since it appears to have been written about 1588, but not registered at Stationers Hall until 1601. The first known edition in 1604 says it was "written by Ch. Marl." But in 1616, 23 years after the death of its reputed author, it was completely re-written, and a new edition published; this without a word of explanation! Orthodox scholarship does not solve this problem, and there are no clear traces of another hand in the revised play. Nor do we know what importance, if any, should be attached to the so-called "Adicyones" by Birde and Rowley in 1602. The whole position is obscure.

*The Jew of Malta* is another puzzle. Written after 1588, acted 1591-96, and registered at Stationers Hall in 1594, no earlier edition has been discovered than that of 1633, 40 years after the author's death. This edition has a preface by Thomas Heywood, in which he speaks of it as "composed by so worthy an Author as Mr. Marlo"; but he does not explain why the play should only then have

been put forth—for the first time, so far as we know. He mentions that he himself originally "usher'd it unto the Court, and presented it to the Cock-pit, with the Prologues and Epilogues here inserted"; so that presumably he was familiar with the history of its production. Internal evidence seems to indicate a difference in style between the first two acts and the remainder. Bullen is of opinion that the later acts could not possibly be from Marlowe's pen; whereas C. F. Tucker Brooke assigns the entire play to him. Nothing definite can be said on the point.

*Edward II.* is recognised as a fine non-Shakespearean drama of the time, and an examination of the text indicates that it was written by the same hand which gave us *Tamburlaine* and *Faustus*.

*Hero and Leander* is a very remarkable conundrum. On 28th Sept., 1593, it was licensed to John Wolf; but to the best of our knowledge he never printed it. In 1598 Edward Blount published two sestiads only, representing these as an unfinished poem by Marlowe. Yet, in that same year Paul Linley put forth the complete work, i.e., six sestiads, intimating that after Marlowe's death the last four sestiads had been written by Chapman. But it may truthfully be said that little difference in style can be detected between the two portions; besides which, the second part is not at all like Chapman's other work. Cunningham remarks of a passage in the *last* sestiad, "Surely this was written by the author of *Dr. Faustus*." Did Chapman attempt to imitate Marlowe's style? And could he?

Further, in his dedication to the second part Chapman gives no explanation of the reason for his having apparently completed the poem. He merely talks about "being drawne by strange instigation to employ some of my serious time in so trifeling a subject." The only internal evidence for his authorship of the later portion is in the third sestiad, where he speaks *very obscurely* of "his late desires," and seems to imply that the author of the first part had "drunk to me half this Musean story." In Bullen's edition, 1888 (Introduction, p. 1), he remarks: "But if it has any meaning at all, the line 'And drunk to

me half this Musean story' implies that Marlowe had shown his unfinished poem to Chapman. . . . Marlowe must have expressed a desire that in the event of his death Chapman should edit and complete the poem, a duty which Chapman solemnly pledged himself to perform." Now, since Dr. Leslie Hotson has recently proved that Marlowe "died instantly," such desires must have been previously, and not as a dying wish. But what possible reason could there have been for this? Why should Marlowe, at any time when he was alive and not expecting a sudden death, ask Chapman or any one else to finish a poem which he, Marlowe, was then writing? The whole idea is far-fetched and unconvincing. And if Marlowe did not ask Chapman, who did? And why? Finally, was it really Chapman who wrote the last four sestiads? A close examination of the evidence makes this highly improbable. At any rate, his dedication only appears in the first edition, and ever afterwards was omitted.

It would appear, then, from external evidence that Marlowe's personality is a very elusive one; that we can hardly be certain of anything in respect of his education and early life; still less of his later life; and that, inasmuch as not one of the works was attributed to him in print during his life time, and all the facts relating to them are puzzling and even contradictory, we cannot fit the works to the man. The man is practically unknown to us. It is this paucity of reliable information which caused H. W. Singer to remark, in his preface to *Hero and Leander*, p. xiii., "So vague and uncertain are all the notices we have of Marlowe, that a late ingenious writer in the Monthly Review (Vol. lxxxix., p. 361, and Vol. xciii., p. 61) has endeavoured to show that Marlowe and Shakespeare may have been one and the same person!" All that remains is the evidence of title-pages to which his name was attached years after his death; and students of the period know that this is a very insecure foundation on which to build.

From the works certain inferences may be drawn, by examining their style and content. The commonly accepted view is that Marlowe was the immediate fore-

runner of Shakespeare; and not only did the latter owe much to his predecessor, but, as indicated in the above quotation, the resemblance is sometimes very near to identity. Bullen has candidly admitted that "it is hard to distinguish between master and man." Swinburne was of opinion that 2. *Henry VI* and 3. *Henry VI*. were almost indisputably by Marlowe, as well as *Edward III*. He has also been credited with portions of *Titus Andronicus* and *The Taming of a Shrew*. All this is interesting, because if it suggests that Marlowe had a hand in various Shakespeare plays and even wrote some of them entirely, this is tantamount to assigning them to Bacon. Although the development of Shakespeare's style may be traced throughout the whole series of his dramas, yet critics have always had great difficulty in accounting for the high level of achievement in the *earliest* plays. Even these are by no means immature—very far from it. Where and when did Shakespeare, i.e., Bacon, try his prentice hand? The answer is, when he wrote under the pen-names of Greene, Peele, and Marlowe. Having gained his experience in these early works, he then blossomed forth into the full glory of "Shake-speare." That is a reasonable conclusion, and one which does account for the comparative maturity of the early dramas.

There is a good field for those who wish to investigate the direct relationship of the Marlowe works to Bacon's acknowledged writings. So far, this has not been done exhaustively; but the evidence already obtained clearly points to Bacon's hand. Students may with advantage consult a thoughtful chapter on Marlowe's *Edward II*. in Dr. R. M. Theobald's scholarly work *Shakespeare Studies in Baconian Light*. There, many striking parallelisms of thought and expression are collected and discussed. Who will carry on this good work?

# THE GALLUP DECIPHER.

By C. L'Estrange Ewen.

SO long ago as 1899 Mrs. E. W. Gallup, of Detroit, announced her discovery of the existence of narrative history and biography hidden, not only in the printed works of Francis Bacon, but also in those which appeared under the names of Spenser, Shakespeare, Peele, Jonson, Greene, Marlowe and others. She claimed that in these works two distinct and complete founts for the italic type had been employed, and that replacing these respectively by *a* and *b*, dividing into fives, and using Bacon's key to his well-known biliteral cipher, the secret writings could be read. The stories so unfolded by the decipherer, dealing with such sensational matters as the royal parentage of Francis Bacon, and his authorship of the best drama and literature of the day, created an enormous interest.

A most extensive press discussion and criticism followed, and while the remarkable pretensions of the ingenious and indefatigable lady were not accepted universally, sufficient support has been forthcoming to keep the belief alive in some degree down to the present day. Mr. Bridgewater, having recently observed that a principal work of the Bacon Society should be to prove Mrs. Gallup's claims that Bacon used his biliteral cipher in many works, it is thought that a new, simple, and absolute proof of the chimerical nature of the alleged readings may be equally acceptable and a saving of much unprofitable effort.

In Baconiana Mrs. Gallup pointed out the extremely difficult nature of her work:

> Deciphering the bi-literal cipher, as it appears in Bacon's works, will be impossible to those who are not possessed of the keenest, and perfect accuracy of vision in distinguishing minute differences in form, lines, angles and curves in the printed letters. Other things absolutely essential are unlimited time and patience and aptitude, love for overcoming puzzling difficulties, and I sometimes think, inspiration.

Although many people possess all these qualifications it is noticeable that few of the supporters of the American lady ever claimed that they had been able to check the readings. The late Mrs. Henry Pott, the inaccurate transcriber of the *Promus*, however, rapidly obtained a mastery of the "not difficult method" of decipheration, in fact she found herself able to read with facility Bacon messages in books of the eighteenth century!

For some years controversy raged, but the only practical way in which disagreement could have been terminated in Mrs. Gallup's favour, that is by a test of her skill carried out under the observation of a competent committee, never seems to have been organised.

It will be remembered that Mr. G. C. Bompas, having considered such factors as variations in different copies of the same works; the want of two complete and distinct alphabets; and various peculiarities of type; and wrong identification of the founts, summed up in BACONIANA (July, 1905) when he concluded that the letters were assigned to *a* and *b* types by no rule but the will of the decipherer. Mrs. Gallup in reply did not fully answer Mr. Bompas, whose argument the present writer considers to be, in the main, unassailable, but the faith of some others has unwavered, hence the necessity for the present paper.

It is not without interest to consider the practicability of the method from the printer's and decipherer's view. Supposing the desire existed to operate a two-fount system, using printed books such as the "Shakespeare" plays to carry secret history, could it have been put into practical effect? Since it would create suspicion if the italic type used exhibited any special feature distinguishing it from other Elizabethan print, it may be postulated that no special design would be ordered, and therefore the difference in founts in respect of some letters would be, as usual, extremely slight, if not entirely non-existent. The type supplied would call for very careful examination and classification by the cryptographer, and the second set given a special mark such as the modern nick, enabling the

compositor to detect it when correcting or distributing. Digraphs, having four to six varieties, would require further distinctions. The manuscript could be red-inked to indicate the letters requiring second or *b* fount. So far, procedure, although troublesome, would not be impracticable, and the type could be set. The real difficulty would commence with the first pull, certain to be full of compositor's orthographic variants and errors. Who would or could correct it? Surely it would have been necessary for the keen-eyed hider of family secrets or an expert representative to be in constant attendance. Such could have been done, but would have occasioned comment.

In considering the practicability of the two-fount system a point of great importance is the amount of error permissible to the decipherer. A slight experiment with the "keys" printed by Fiske (1913) shows that if one in twenty-five of the letters of the text are wrongly symbolized the result is a meaningless jumble beyond adjustment.[1] In other words, although we may have achieved 96 per cent. perfection yet we can read nothing. Has anyone attained that degree of accuracy? It is doubtful. Further it can be found by experiment that if any imaginary reading is to be introduced into the transliteration not more than a third of fixed founts can be used.[2] These figures provide food for thought.

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[1]Taking Peele's *The Knight of the Golden Shield* (Fiske 25), and misinterpreting every twenty-fifth letter only, we get this unintelligible message: IVALTEALLKSOWEAROADDASTOOOURSFALOOIINGNNTTOTK. If, however, we pass over every twenty-fifth letter as unreadable we have: IVAL.EALL.SOWE.ROAD.ASTO.OURS.ALOO.INGN.TTOT. Considering that this is the result of 96 per cent. accuracy in reading it is singularly troublesome to fill in, and shows that if any genuine messages are readable the decipherers must have very great efficiency. In actual practice the unreadables would not fall in such regular order, which would make some parts easier, and others more difficult.

[2]A poor decipherer who elected to manufacture a story would be faced with considerable difficulty if the easily identifiable and unmistakeable founts amounted to more than one-third. But reading only every third letter of the above message from Peele he would get: a..a./.a..b/..a../a..b./.a..b/..b../a..a./.b..a/..a../. For a..a. he would have the choice of a, b, e, f, i, k, n,o, and for some other groups of symbols even more letters of the alphabet, giving a chance

Some other aspects of Mrs. Gallup's remarkable claim are even more illuminating. The style of her story, rambling and incoherent, is as unlike Bacon's prose as it well could be. The decoded narratives show a number of abbreviations of a singular nature. Elizabethans commonly represented 'ar,' 'er,' 'or,' and 'ur,' etc., by a sign corresponding to and sometimes not unlike a superior 'r.' Mrs. Gallup, in general, drops the final 'r' but not the vowel. Would Bacon ever have put tende' for tend' or tender; cipha' for ciph' or ciphar'; ove' for ov' or over, and so on? Again, he surely would never have written foundatio', but foundacō or foundacōn, as it actually appears in the manuscript *Promus*. (Cf. also sollicitacōn, abominacōn, dissimulaco', discreco', etc.). On the ground of contractions alone the accuracy of the translations of Mrs. Gallup becomes suspect, but high improbability is not a sufficiently powerful argument upon which to conclude the enquiry.

Finally then let us take up the question of distinct printings or editions of the same work. It appears that Mrs. Gallup (*Pros and Cons of the Controversy*, p. 50) pointed out, for instance, that two impressions or editions of *The Spanish Masquerado*, by R. Greene, 1589, have different italicization, one containing a complete cipher story signed "Fr. Prince," the other being incomplete. That the italic characters in a book should be taken out and reset could only be done for some important purpose, and the feature promised to provide most significant evidence.

Since old books are often found to vary in copies of the same edition, it is important to notice that Mrs. Gallup recorded that the works in question were seen by her at the

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of building up a fictitious narrative, and yet being able to show one in every third letter correctly symbolized. It would be interesting to know what percentage of letters do fall unmistakeably into two founts. Some supporters of Mrs. Gallup claim 60 or 70 per cent. Mr. F. Woodward, who had the tuition of Mrs. Gallup, declared he had classified 75 to 80 per cent (BACONIANA, June, 1922, p. 31). It will be shown by actual test of Mrs. Gallup's work at *The Spanish Masquerado* that in going over one passage twice, only in 55 per cent. of cases did she get an identical reading.

British Museum Library. In that collection are preserved three copies of *The Spanish Masquerado*, from one press, all dated 1589, and these examples being the only representatives of that book at any time held in that depository, and having been there continuously since before 1900 are necessarily those seen and worked upon by Mrs. Gallup in the summer of that year.

Examination shows that the Old Library example (1060.h.5.1) is duplicated by the Grenville (G.6157) and they may for convenience be described as the OL & G edition. The King's Library copy (95.b.18.6), which may be called the K edition differs from the others, not only in the italic type as Mrs. Gallup states, but also in the roman and black-letter characters, *except on half a dozen pages*, which escaped distribution. It is not known whether K or OL & G came first from the press, both issues contain careless errors not found in the other, but the point is immaterial to the present argument. No matter what the order, it is manifest from the use of old forms without alteration that the resetting of the type could not have been for the purpose of changing the italics, and the insertion of a message.

In both impressions, K and OL & G, the book has forty pages in five gatherings with signatures A, B, C, D, and E. For the new printing the type was reset except for, first the title page [A], [A2 verso], and A3; [A4 verso] being blank; and secondly, [E verso], E2[1] and [E3 verso]. It might be expected that, to complete the form, the original setting of sig. E4 would also have been retained, but this, the last printed page, which contains only five lines, has been reset.

Mrs. Gallup's two paragraphs deciphered from *The Spanish Masquerado* (See *Bi-literal Cypher*, pt. 1, pp. 16-17) comprise 679 and 764 letters respectively, and have,

[1] In E2 the running head and short last line have shifted a little, and signature and catchword have been changed. OL & G has a colon at the end of the short last line not found in K. In [E3 verso] the running head has also shifted, and the first word in OL & G is "trueth" and in K "ueth," but otherwise they are identical, the same type having been used.

therefore, been decoded from italic passages of not fewer than 3,395 and 3,820 letters. The count, which may here be set forth, clearly evidences that the shorter of the two passages came from the K edition, and the longer and unfinished one from either of the duplicate Old Library or Grenville copies.

COUNT OF LETTERS IN THE DECIPHER.

*K version.*

| | |
|---|---|
| Turn to a booke entitul'd Alcida, a Metamorphosis, | 40 |
| befo' you decipher that most interesting Tale of Troie, | 45 |
| lately written to make a piece suited to our translatio' of th' | 49 |
| divine workes of Homer, Prince of Poetes, and also of | 42 |
| noble Virgill, co'ceal'd in cyphars. Thinking to be, by a | 43 |
| waie of our devising, able to write the secret story so that it | 50 |
| may in a time not farre off acquaint many of our people | 44 |
| with our true name, we also do ask, (in al of our work we | 41 |
| publish under names that be almost trite) that every arte | 47 |
| bee used to take th' Cyphre out. Works o' Homer, printed, | 42 |
| cannot go to oblivion; and if our carefull planne preserve | 48 |
| those rich gemmes, it shal build our owne moniment of that | 47 |
| which shall outlast all els, and make our name at least | 44 |
| reflect the glorie, that must—as long as our changing, sub- | 46 |
| tlie altering mother-tongue endure—be seene afarre | 43 |
| FR. PRINCE | 8 |
| | 679 |

*OL & G version.*

| | |
|---|---|
| Turn to a booke entitul'd Alcida, a Metamorphosis, | 40 |
| befo' you decipher that milde Tale o' Troy, that may, truth | 45 |
| to say, well be nam'd a cistur', because severall riven rockes | 48 |
| yet give sacred dewe therto—verses of Homer of unmatch'd | 46 |
| beautie; of th' prince, soe nam'd, of those that it pleas'd to | 45 |
| write in Latine, Virgill; Petrarck in a fine line; or Ennius, | 47 |
| braving daily surly critike but miraculouslie kept soe free | 51 |
| as to strike all with dismaie. Our one hope of leaving our | 46 |
| cipha' historie in like surrou'dinges, you, by marking soe- | 46 |
| cal'd joining or co'bining keies, doe as easily unmask as we | 47 |
| do inve't a meanes to hide. The furtherance of our much | 43 |
| cherrish'd plan, keepeth us heartened for our work, making | 47 |
| hope, or wish even of immediate recogniza'ce, of little con- | 47 |
| sequence beside such possible renowne as might bee ours in | 49 |
| a farre off age thorow our i'vention. When first our | 41 |
| wo'drous Ciphar, surging up in the minde, ingu'ft our | 41 |
| nightly thought, th'mind far out-ran al posi— | 35 |
| | 764 |

THE COUNT OF THE ITALICS.

| Signatures | Editions K | Editions OL & G | Signatures | Editions K | Editions OL & G |
|---|---|---|---|---|---|
| | | | Brot. Forw. | 2097 | 2391 |
| [A] | 298 | 298 | C3 | 52 | 52 |
| [A verso] | blank | blank | [C3 verso] | 201 | 203 |
| A2 | 59 | 135 | C4 | 132 | 135 |
| [A2 verso] | 250 | 250 | [C4 verso] | 76 | 104 |
| A3 | 22 | 22 | D | 10 | 10 |
| [A3 verso] | 219 | 289 | [D verso] | 132 | 160 |
| A4 | 199 | 267 | D2 | 10 | 10 |
| [A4 verso] | blank | blank | [D2 verso] | 88 | 101 |
| B | 58 | 58 | D3 | 48 | 52 |
| [B verso] | 60 | 61 | [D3 verso] | 42 | 76 |
| B2 | 258 | 261 | D4 | 37 | 38 |
| [B2 verso] | 251 | 283 | [D4 verso] | 112 | 116 |
| B3 | 76 | 92 | E | 47 | 51 |
| [B3 verso] | 10 | 10 | [E verso] | 40 | 40 |
| B4 | 10 | 16 | E2 | 145 | 146 |
| [B4 verso] | 10 | 10 | [E2 verso] | 58 | 64 |
| C | 94 | 113 | E3 | 56 | 57 |
| [C verso] | 52 | 52 | [E3 verso] | 10 | 10 |
| C2 | 67 | 68 | E4 | 10 | 10 |
| [C2 verso] | 104 | 106 | [E4 verso] | blank | blank |
| | 2097 | 2391 | | 3403 | 3826 |

Included in this count are running heads and signatures and catchwords when in italics. Mrs. Gallup (*Pros and Cons*, p. 208) having said that diphthongs, digraphs and double letters are treated as separate letters, each is here reckoned as two. Ampersands, following the usual practice, are counted as single letters. OL & G has 1 on [B verso], 5 on B2, and 1 on [E2 verso]. K has 1 on [B verso], 6 on B2, 1 on [B2 verso], and 1 on [E2 verso]. Without these the totals are 3,394 for K and 3,819 for OL & G. Their inclusion or not makes no difference to the identification of the editions used by Mrs. Gallup, or, in fact, to any point in the present argument. The count is

not easy and with the K copy care has to be taken to eliminate roman letters which have carelessly found their way into the italic.

Proceeding with the examination, the title-pages were found to be identical in both copies, comprising 298 italic letters, which by the "bi-literal" are turned into the following 59 letters (in both cases, of course); "Turn to a booke entitul'd Alcida, a Metamorphosis, befo' you decipher that." Three italics left over, transliterated *aba*, are carried on to the next printed page, that is, sig. A2. This page being entirely different in the two editions, the deciphering proceeded as follows:

K edition. Sig. A2. 59 italics.

| Italics: | *MA* | *lexan* | *derIu* | *liusC* | *aesar* | *Traia* |
|---|---|---|---|---|---|---|
| From sig. A: aba] bb | abbab | baaab | baaba | abaaa | abbaa | |
| | m | o | s | t | i | n |
| *nSeue* | *rusMa* | *ecena* | *sMasq* | *uerad* | *oSpai* | *ne* |
| baaba | aabaa | baaaa | aabaa | baaab | baaba | ab |
| t | e | r | e | s | t | |

OL & G editions. Sig. A2. 135 italics.

| Italics: | *TO* | *THERI* | *GHTWO* | *RSHIP* | *FVLHu* |
|---|---|---|---|---|---|
| From sig. A: aba] bb | abaaa | ababa | aaabb | aabaa | |
| | m | i | l | d | e |
| *ghOsl* | *eywis* | *hethi* | *ncrea* | *seofw* | *orshi* | *pandv* |
| baaba | aaaaa | ababa | aabaa | abbab | baaba | baaaa |
| T | a | l | e | o' | T | r |
| *ertue* | *Alexa* | *nderI* | *ulius* | *Caesa* | *rTrai* | *anSeu* |
| abbab | babba | baaba | aabbb | aaaaa | baaba | ababb |
| o | y, | t | h | a | t | m |
| *erusM* | *aecen* | *asMas* | *quera* | *doSpa* | *ineRo* | *bertG* |
| aaaaa | babba | baaba | baaaa | baabb | baaba | aabbb |
| a | y, | t | r | u | t | h |
| *reene* | *ATO* | | | | | |
| baaba | abb | | | | | |
| t | | | | | | |

So far, nothing beyond high improbability has appeared at which to cavil, but we now come to an illuminating dis-

covery. It has been remarked above that six of the printed pages of K and OL & G are, except for trifles at head and foot, identical. The title-page was recognized and treated by Mrs. Gallup as having escaped distribution, but by an unaccountable oversight she failed to notice that other pages of type set for the same form of the first edition were also, as might be expected, kept standing, and so came to be used for the second printing.[4] Page [A2 verso] in both K and OL & G reads as follows:—

Sonnet.

| | |
|---|---|
| *Le doux Babil de ma lire d'iuoire* | 26 |
| *Serra ton front d'un laurier verdisant*: | 32 |
| *Dont a bon droit ie te voy iouissant,* | 29 |
| (*Mon doux ami*) *eternisant ta gloire.* | 28 |
| *Ton nom* (*mon Greene*) *anime par mes vers* | 30 |
| *Abaisse l'œil de gens seditieux,* | 27 |
| *Tu de mortel es compagnon de Dieux*: | 28 |
| *N'est ce point grandloyer dans l'uniuers?* | 33 |
| *Ignotinulla cupido.* | 17 |
| | 250 |

Thomas Lodge.

Mrs. Gallup, having failed to observe that for this page containing 250 italic letters the setting of type was identical in both copies, had no difficulty in making her K copy transcript (with the two italics left over) read: "-ing Tale of Troie, lately written to make a piece suited to our" (with two italics carried forward); and the OL & G (with the three italics left over): "—o say will be nam'd a cistur' because severall riven rockes yet" (with three italics carried forward). The transliteration may be set out.

[4] A striking example of the similarity, which should have appealed to the keen-eyed Mrs. Gallup, is to be found on sig. A3 where in both K and OL & G is the italic error *Gentltmen Readers* and the large ornamental block is upside down!

K edition. Sig. [A2 verso]. 250 italics.

| Italics: | | *Led* | *ouxBa* | *bilde* | *malir* | *ediuo* |
|---|---|---|---|---|---|---|
| From sig. A2: ab] | | aaa | abbaa | aabba | baaba | aaaaa |
| | | -i | n | g | T | a |
| *ireSe* | *rrato* | *nfron* | *tdunl* | *aurie* | *rverd* | *isant* |
| ababa | aabaa | abbab | aabab | baaba | baaaa | abbab |
| l | e | o | f | T | r | o |
| *Donta* | *bondr* | *oitie* | *tevoy* | *iouis* | *santM* | *ondou* |
| abaaa | aabaa | ababa | aaaaa | baaba | aabaa | ababa |
| i | e, | l | a | t | e | l |
| *xamie* | *terni* | *santt* | *agloi* | *reTon* | *nommo* | *nGree* |
| babba | babaa | baaaa | abaaa | baaba | baaba | aabaa |
| y | w | r | i | t | t | e |
| *neani* | *mepar* | *mesve* | *rsAba* | *issel* | *oeild* | *egens* |
| abbaa | baaba | abbab | ababb | aaaaa | abaab | aabaa |
| n | t | o | m | a | k | e |
| *sedit* | *ieuxT* | *udemo* | *rtele* | *scomp* | *agnon* | *deDie* |
| aaaaa | abbba | abaaa | aabaa | aaaba | aabaa | baaab |
| a | p | i | e | c | e | s |
| *uxNes* | *tcepo* | *intgr* | *andlo* | *yerda* | *nslun* | *iuers* |
| baabb | abaaa | baaba | aabaa | aaabb | baaba | abbab |
| u | i | t | e | d | t | o |
| *Ignot* | *inull* | *acupi* | *do* | | | |
| abbab | baabb | baaaa | | | | |
| o | u | r | | | | |

OL & G editions. Sig. A2 verso. 250 italics.

| Italics: | | *Le* | *douxB* | *abild* | *emali* | *rediu* |
|---|---|---|---|---|---|---|
| From sig. A2: abb] | | ab | baaab | aaaaa | babba | babaa |
| | | -o | s | a | y | w |
| *oireS* | *errat* | *onfro* | *ntdun* | *lauri* | *erver* | *disan* |
| abaaa | ababa | ababa | aaaab | aabaa | abbaa | aaaaa |
| i | l | l | b | e | n | a |
| *tDont* | *abond* | *roiti* | *etevo* | *yioui* | *ssant* | *Mondo* |
| ababb | aaabb | aaaaa | aaaba | abaaa | baaab | baaba |
| m' | d | a | c | i | s | t |
| *uxami* | *etern* | *isant* | *taglo* | *ireTo* | *nnomm* | *onGre* |
| baabb | baaaa | aaaab | aabaa | aaaba | aaaaa | baabb |
| u | r' | b | e | c | a | u |

| | | | | | | |
|---|---|---|---|---|---|---|
| *enean* | *imepa* | *rmesv* | *ersAb* | *aisse* | *loeil* | *degen* |
| baaab | aabaa | baaab | aabaa | baabb | aabaa | baaaa |
| s | e | s | e | v | e | r |
| *ssedi* | *tieux* | *Tudem* | *ortel* | *escom* | *pagno* | *ndeDi* |
| aaaaa | ababa | ababa | baaaa | abaaa | baabb | aabaa |
| a | l | l | r | i | v | e |
| *euxNe* | *stcep* | *ointg* | *randl* | *oyerd* | *anslu* | *niuer* |
| abbaa | baaaa | abbab | aaaba | abaab | aabaa | baaab |
| n | r | o | c | k | e | s |
| *sIgno* | *tinul* | *lacup* | *ido* | | | |
| babba | aabaa | baaba | | | | |
| y | e | t | | | | |

It will at once be noticed and possibly raise objection that although these two readings are from the same italic passage, the K transliteration starts with two letters and the OL & G with three letters carried over from the previous page, and that therefore they could not possibly give the identical decipher whether rightly or wrongly worked out. That is quite true, but does not in any way vitiate the argument, for the point of importance is that here we are given two distinct readings alleged to be obtained from the same italic passage by merely moving each series of five letters one place to left or right according to which may have been done first. The reader may demonstrate for himself by a brief experiment that two distinct readings can never be obtained from any one set of Bacon symbols by adding or removing not only one initial symbol, but any number, or even by any regular displacement or rearrangement whatsoever[5]' It follows, therefore, that to yield two readings from one passage in cipher Mrs. Gallup varied the symbols as she set them down, and to show the extent to which she did this the two sets are now superimposed.

[5]Take a row of symbols and starting anywhere divide them in any regular manner into fives and apply Bacon's alphabet.

K. aaaabbaaaabbabaabaaaaaaababaaabaaabbabaabababbaababa
OL&G. abbaaabaaaaababbababaaabaaaabababaabababaaaaabaabaaabb

K. aaaabbababaaaaabaaabababaaaaaabaabaaabaaabababababbaba
OL&G. aaaaaaaabababbaaabbaaaaaaaabaabaaabaaabbaabababaabbbaa

K. baabaaaaabaaabaabababaabaaabaaabbaabaabaabbababababbaa
OL&G. aaaaaabaabaaaaabaaaaaabaabbbaaabaabaabaaabaabaabaa

K. aaaabaabaabaaaaaaaabbbaabaaaaabaaaaabaaabaabaaabba
OL&G. bbaabaabaaaaaaaaaabababaababababaaaaabaaabaabbaabaaabb

K. abbabaaabaabaaabaaaaabbbaabaabbababbabbaabbbaaaa
OL&G. aabaaaaabbabaaabaabaabaabaabaaabbabbaaabaabaaaba

A count shows that in deciphering 247 italic letters twice over Mrs. Gallup has failed to repeat her symbols in 111 cases, thus revealing 45 per cent. inaccuracy, a proportion which it has been explained above would absolutely debar her from interpreting any message even if one were hidden.

This result, unfortunately for the decipher and the reputation of its "discoverer" is not an isolated example, for close examination shows that Mrs. Gallup's stories continued on different lines throughout the other pages now discovered to be identical in the two editions.

Any reader desiring to test the soundness of the conclusions now presented without putting himself to much trouble should first satisfy himself that [A2 verso] is identical in both K and OL & G editions of *The Spanish Masquerado*, and secondly that two readings cannot come from one passage by way of the Bacon symbols. These Mrs. Gallup has given us, and it can be said without hesitation that from that fact alone her decipher is completely discredited.

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## A NOTE ON THE FOREGOING.

By Henry Seymour.

The gist of Mr. L'Estrange Ewen's contention, stripped of incidentals, is that Mrs. Gallup's alleged biliteral deciphering is unworthy of credence, inasmuch as she has unwittingly rendered two separate and contradictory versions of cypher narrative from the same series of italic letters in a portion of two otherwise differing editions of

Robert Greene's *Spanish Masquerado* of 1589, which are to be seen at the British Museum Library, and from which she has stated that she worked out such deciphering.

As Mr. Ewen points out, there are three copies of this work of the same date in the Library, but (1) the "Old Library" copy and (2) the "Grenville" copy, are apparently of the same edition, so that the question at issue is thereby narrowed down to a comparison of either of these with (3) the "King's" copy, which is a different printing in the same year by the same printer, and unquestionably contains various changes, both in the Roman and italic letters. It is suggested by Mr. Ewen that when the second edition was brought out, certain pages of the first had been left standing and were used over again. The title page was one of these, which Mrs. Gallup obviously did notice, for her cypher transcript at the commencement is identical in both cases. But Mr. Ewen has discovered, or suggests, that, on account of the changes and re-arrangement of type made in the second copy, she took for granted that the whole of the remainder of the italics had also been changed, which turns out not to have been the case. Mr. Ewen says there are six pages which were not distributed, nor, of course, reset. The principal and most important page in this connection is that with the signature A-2 *verso*, which carries a Sonnet by Thomas Lodge in the centre of the page, and which comprises no fewer than 250 italic letters. And it is alleged that this page was printed from the same type in all three copies.

. This damaging criticism, which appeared to be easily verifiable, led me to the British Museum Library to make a careful comparison of the copies in question, and I found a remarkable resemblance in the type used to print this particular page. Yet I noted some slight individual differences in some of the letters. For one example, in the "Old Library" and "Grenville" copies, which Mr. Ewen contends are identical, there is a conspicuous difference in the form of the seventh letter on the last line—the letter *p*. The bottom seriff slants upwardly in the former and downwardly in the latter. To those familiar with

Sonnet.

*Le doux Babil de ma lire d'iuoire*
*Serra ton front d'un laurier verdiſant:*
*Dont a bon droit ie te voy iouiſſant,*
*(Mon doux ami) eterniſant ta gloire.*
*Ton nom (mon Greene) anime par mes vers*
*Abaiſſe l'œil de gens ſeditieux,*
*Tu de mortel es compagnon de Dieux:*
*N'eſt ce point grand loyer dans l'vniuers?*

*Ignoti nulla cupido.*

Thomas Lodge.

Sonnet.

*Le doux Babil de ma lire d'iuoire*
*Serra ton front d'un laurier verdiſant:*
*Dont a bon droit ie te voy iouiſſant,*
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Mrs. Gallup's characteristic classification of the two symbols, a small difference such as this would be quite sufficient to differentiate one symbol from the other. And, on the other hand, notwithstanding the apparent, general similarity of the letter-forms, I fail to see how even one letter can be printed both ways from the same piece of type.

Be that as it may, the editors are bound to preserve an attitude of impartiality in the matter, since the accuracy or otherwise of Mrs. Gallup's deciphering does not affect the Baconian position. The Society has never officially committed itself to her claims, but, on the contrary, did, many years ago, reject them as unproven. It is unfortunate that Mrs. Gallup is not able any longer to defend herself. The matter must, therefore, be left for our readers to form their own conclusions. To that end, *facsimile* reproductions have been prepared for the benefit of those who have no access to the originals. Each of the three pages was photographed in the British Museum Library studio from the respective copies, and marked, under my personal supervision, as indicated by their catalogue numbers, by Messrs. R. B. Fleming & Co., of 18, Bury Street, W.C.1, technical photographers of that kind of work at the Museum Library.

The upper *facsimile* (G. 6157) represents the "Grenville" copy, the middle one (1060.h.5.) the "Old Library" copy, and the lower one (95.b.18(16).) the "King's" copy.

It should be pointed out that *facsimile* reproductions are never quite satisfactory in matters of detail, owing to the several mechanical stages involved. A glaring defect in the "Old Library" example shews an attached blob or mark on the top of the 6th letter, *u*, on the fourth line, which does not exist in the original photograph from which the block was made. This adds to the difficulty, but such discrepancies do not frequently occur, and are sometimes due to specks of dust or other foreign matter getting into the acid bath.

# JOSEPH ADDISON AND FRANCIS BACON.

By Alicia A. Leith.

A more than ordinary genius.
—*The Tatler*.

IN these days greedy of modernity, Addison gets overlooked. But, turning to The *Tatler*, I was wonderfully rewarded, as all Baconians would be; for, if ever any one loved Bacon, Addison did. He never loses an opportunity of eulogising him.

On December 23rd, 1710, in Vol. II, he writes:—

"I have hinted in some former papers that the greatest and wisest of men in all ages and countries, particularly in Rome and Greece, were renowned for their piety and virtue. It is now my intention to show how those in our own nation, that have been unquestionably the most eminent for learning and knowledge, were likewise the most eminent for their adherence to the religion of their country. I might produce very shining examples from among the clergy . . . . . but I shall show that all the laymen who have exerted a more than ordinary genius in their writings, and were the glory of their times, were men whose hopes were filled with immortality. . . . . I shall in this paper only instance Sir Francis Bacon, a man who, for the greatness of genius and compass of knowledge, did honour to his age and country, I could almost say to human nature itself. He possessed at once all those extraordinary talents which were divided amongst the greatest authors of antiquity. He had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful lights, graces and embellishments of Cicero. One does not know which to admire most in his writings, the strength of reason, force of style, or brightness of imagination. This author has remarked in several parts of his works that a thorough insight into philosophy makes a good believer, and that a smatterer in it naturally produces such a race of despicable infidels as the little profligate-writers of the

present age, whom (I must confess) I have always accused to myself, not so much for their want of faith, as their want of learning. I was infinitely pleased to find among the works of this extraordinary man, a prayer of his own composing, which for the elevation of thought and greatness of expression seems rather the devotion of an angel than of a man. His principal fault seems to have been the excess of that virtue which covers a multitude of faults. This betrayed him to so great an indulgence towards his servants, who made corrupt use of it, that it stripped him of all those riches and honours which a long series of merits had heaped upon him. But in this prayer, at the same time that we find him prostrating himself before the great mercy seat, and humbled under afflictions which at that time lay heavy upon him; we see him supported by the sense of his integrity, his devotion, and his love to mankind; which gave him a much higher figure in the minds of thinking men than that greatness had done from which he was fallen. I shall beg leave to write down the prayer itself, with the title to it, as it was found among his Lordship's papers, written in his own hand, not being able to furnish my reader with an entertainment more suitable to this solemn time.

A Prayer or Psalm made by Lord Bacon, Chancellor of England.

"Most gracious Lord God, my merciful Father; from my youth up, my Creator, my Redeemer, my Comforter. Thou, O Lord, soundest and searchest the depths and secrets of all hearts; thou acknowledgest the upright of heart; thou judgest the hypocrite; thou ponderest men's thoughts and doings as in a balance; thou measurest their intentions as with a line; vanity and crooked ways cannot be hid from thee.

Remember, O Lord! how thy servant hath walked before thee; remember what I have first sought, and what hath been principal in my intentions. I have loved thy assemblies, I have mourned for the divisions of thy Church, I have delighted in the brightness of thy Sanctuary.

This vine which thy right Hand hath planted in this nation, I have ever prayed unto thee, that it might have the first and the latter rain, and that it might stretch her branches to the seas and to the floods. The state and bread of the poor and oppressed have been precious in mine eyes; I have hated all cruelty and hardness of heart; I have (though in a despised weed) procured the good of all men. If any have been my enemies, I thought not of them, neither hath the sun almost set upon my displeasure; but I have been as a dove free from superfluity of maliciousness.

Thy creatures have been my books, but thy Scriptures much more. I have sought thee in the courts, fields, and gardens, but I have found thee in thy temples. Thousands have been my sins, and ten thousand my transgressions, but thy sanctifications have remained with me, and my heart (through thy grace) hath been an unquenched coal upon thy altar.

O Lord, my strength! I have since my youth met with thee in all my ways, by thy Fatherly compassions, by thy comfortable chastisements and by thy most visible Providence. As thy favours have increased upon me, so have thy corrections, so as thou hast been always near me, O Lord! And ever as my worldly blessings were exalted, so secret darts from thee have pierced me; and when I have ascended before men, I have descended in humiliation before thee. And now when I thought most of peace and honour, thy hand is heavy upon me, and hath humbled me according to thy former loving-kindness, keeping me still in thy Fatherly school, not as a bastard but as a child. Just are thy judgments upon me for my sins, which are more in number than the sands of the sea, but have no proportions to thy mercies; for what are the sands of the sea? Earth, Heavens, and all these, are nothing to thy mercies. Besides my innumerable sins, I confess before thee, that I am debtor to thee for the gracious talent of thy gifts and graces, which I have neither put into a napkin, nor put it (as I ought) to exchangers, where it might have made best profit, but mis-spent it for things for which I

was least fit; so I may truly say, my soul hath been a stranger in the course of my pilgrimage. Be merciful unto me, O Lord, for my Saviour's sake, and receive me unto thy bosom, or guide me in thy ways."

"The decadence of the Stage, and The Dignity of Human Nature" is the subject of *The Tatler* of Dec. 17th, 1809. "I frequently looked into the Play-House," says Addison, "in order to enlarge my thoughts and warm my mind with new ideas, that might be serviceable to my lucubrations. Entering the theatre one day, and placing myself in a corner of it convenient for seeing without myself being observed, I found the audience hushed in a very deep attention, and did not question but some noble tragedy was just then at its crisis." He ends by deploring: "that those who have nothing but the outward figure to distinguish them as men should delight in seeing it abused, vilified and disgraced," for the performance held human nature in all contempt.

Considering that the "noble Tragedies" of Shakespeare scintillate with the Dignity of Human Nature we marvel that Addison should ignore them, and take for his theme certain "refined spirits, that have been at the work of Art and Science since the world began for the uplifting of mankind." The learned Rosicrucian Brethren, of course, of whom he is himself a fellow, without doubt, especially as he goes on to take for example Francis Bacon, and what he wrote on Poetry.

According to Addison's high ideals, Poetry, of all the Arts and Sciences, throws into the shade the low parts of our nature. "Poetry's great end may be seen," Addison says, "in the *Adv. of Learning*," where Sir Francis Bacon "gives a truer and better account of this Art than all the volumes that were ever written on it." We quote, as he does, this bit of uplifting and beautiful prose, only adding the important fact that Addison, in another place, assures us no writer who defends Poetry, but is himself a poet.

"Poetry especially heroical, seems to be raised altogether from a noble foundation, which makes much for the dignity of man's nature. . . For seeing this sensible world

is in dignity inferior to the soul of man, poesy seems to endow human nature with that which history denies, and to give satisfaction to the mind, with at least the shadow of things, where the substance cannot be had. For if the matter be thoroughly considered, a strong argument may be drawn from poesy, that a more stately greatness of things, a more perfect order, and a more beautiful variety, delights the soul of man, than any way can be found in nature since the fall. Wherefore seeing the acts and events which are the subjects of true history are not of that amplitude as to content the mind of man, poesy is ready at hand to feign acts more heroical."

Could we find a better description of Shakespeare's Plays than this?

Bacon has still more to say about Poesy:

"Because true history reports the successes of business not proportionable to the merit of virtues and vices, poesy corrects it, and presents events and fortunes according to dessert, and according to the law of Providence; because true history, through the frequent satiety and similitude of things, works a distaste and misprision in the mind of man, poesy cheereth and refresheth the soul, and chanting things rare and various, and full of vicissitudes. So as poesy serveth and confereth to delectation, magnanimity, and morality; and therefore it may seem deservedly to have some participation of divineness, because it doth raise the mind and exalt the spirit with high raptures, by proportioning the shows of things to the desires of the mind, and not submitting the mind to things, as reason and history do. And by these allurements and congruities, whereby it cherisheth this soul of man, joined also with consort of musick, whereby it may more sweetly insinuate itself, it hath won such success, that it hath been in estimation even in rude times and barbarous nations, when either learning stood excluded."

If Addison has eulogised Bacon heretofore he, in an Article on "Silence," Feb. 14th, 1809, of *The Tatler*, ranks him equal with any one of the great souls of every age and clime, Milton one of them. He sets out with the

intention of accepting the legacy left him by Bacon, his great and extraordinary genius, and of bringing him into the light.

This brave disciple of his Master, Francis Bacon, tells us:

"I have often read with a great deal of pleasure a legacy, of the famous Lord Bacon, one of the greatest geniuses that our own or any country has produced: after having bequeathed his soul, body and estate, in the usual form he adds: 'My name and memory I leave to foreign nations, and to my countrymen, after some time be passed over.' " The paragraph before this relates to Bacon and shows Addison's views with regard to him:

"A man of worth, who suffers under so ill a treatment, as to lie by for some time in silence and obscurity, till the prejudice of the times be over, and his reputation cleared."

We appreciate Addison's brave championship and can only wish that he were with us now to trumpet forth the great name and memory . . . but he *is* with us still. "He being dead yet speaketh."

Oxford published the First volume of Addison's *Miscellaneous Works*, 1830, and in its Foreword, or *Literary Notice*, wrote as follows:

"The distinguishing characteristic of his writings is their moral utility. Other poets of sweeter fancy and bolder flight have sung among us, . . . . but no poet, nor critic, nor philosopher, ever kept more steadily in view the grand and single object of his labours, the improvement of mankind." Again: "Addison was among the first of those who addressed themselves to teaching the mass of a nation to think." And it is our Master, Francis Bacon, Viscount St. Alban, whom he calls to his aid in this his fine effort to be of use in changing the taste and morals of a nation, and creating an epoch in the annals of the world.

A glaring instance of the obscuration which has veiled Bacon from the open-eyed admiration of the world is found in the English Men of Letters Series, edited by John Morley, by W. J. Courthorpe, which takes Addison

for its subject. Every person that can possibly be introduced with the most infinite small connection with Addison is mentioned, and there is not one single word of the man whom he declares: "extraordinary," with "extraordinary talents," "who for the greatness of genius and compass of knowledge, did honour to his age and country, I could almost say to human nature itself."

That Addison built his opinions and views greatly on Bacon is obvious. See his paper 446, August, Vol. 3: "Were our English stage but half as virtuous as that of the Greeks or Romans"—a sentiment absolutely a paraphrase of Bacon, so insistent on the teaching of Stage Morality. When Addison pleads for *application* to be bestowed on art or science, he quotes Francis Bacon's natural philosophy, that teaches "our taste is never pleased better than with those things which at first created a disgust in it." One of Addison's imaginary letters in *The Spectator* paraphrases Bacon with these words: "You must know, Sir, that I look upon the pleasure which we take in a garden as one of the most innocent delights in human life. A garden was the habitation of our first parents before the fall." In other words, God Almighty's garden planned first by Him.

Addison brackets Bacon and Milton as England's great geniuses, in Vol. II of *The Spectator*, which brings us to Addison's deep devotion to *The Paradise Lost*. He devotes no less than nineteen papers to it. He writes: "The first place among our English poets is due to Milton," whose marvellous genius accords to every dramatic part he presents, even every angel, his distinguishing character and his special part. The dramatic genius of Milton is especially emphasised, while admitting Francis Bacon to an equality with Milton, he notes a peculiarity in the genius of Shakespeare which also adds honour and reputation to Milton. Milton's characters lie, most of them, out of nature. Caliban is drawn, he says, from Shakespeare's imagination, with a greater genius than Hotspur or Julius Cæsar. "None but a poet of the most unbounded imagination and the most exquisite

judgment," says Addison, "could have filled Adam and Eve's conversation and behaviour with so many circumstances in their state of innocence." Bacon and Milton are the possessors of the one great knowledge that (says Addison) makes for the supreme poet . . "the perfect insight into human nature." Addison says the author of *Paradise Lost* was acquainted with the whole circle of arts and sciences, while the fable it contains is exquisitely beautiful. Natural, too, especially where the garden is described as the scene of the principal action. "There is scarce a speech of Adam or Eve in the whole poem wherein the sentiments and allusions are not taken from this their delightful habitation." God's garden, as Bacon has it. "It is impossible," says Addison, "for the imagination of man to distend itself with greater ideas," while everything is "just and natural."

What is Addison's true thoughts about Milton? What does he believe? Thereby hangs a tale.

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"Shakspere has not only occupied the chief place in our respect and veneration, but he has also won his way into our affections, and this it is that makes his dethronement at once difficult and painful, even though our better judgment tells us that he was but the mask for the real author. . . We can still speak of our Shakespeare, although with deeper feelings and with more rational sentiment; but when we wish to get behind those brilliant productions to have a glimpse of the actual author, we think not of the commonplace bourgeois of Stratford, but of the poet and sage of St. Albans."—*Percy W. Ames, F.S.A.*

"The mere theory that Bacon was the real author of the plays, though the mass of Shakespeare's readers still set it down as a delusion, does not, indeed, contain anything essentially shocking to common sense. On the contrary, it is generally recognized that on purely *a priori* grounds there is less to shock common sense in the idea that those wonderful compositions were the work of a scholar, a philosopher, a statesman, and a profound man of the world than there is in the idea that they were the work of a notoriously ill-educated actor, who seems to have found some difficulty in signing his own name."—*W. H. Mallock.*

# TYPOGRAPHICAL MISTAKES IN SHAKESPEARE.

By Howard Bridgewater, Barrister-at-Law.

WHY is it that certain obvious mistakes in the text of "Shakespeare" are perpetuated?

The first edition of the works of our greatest poet and philosopher was printed over 300 years ago.

As the result of certain printers', or rather type-setters' errors, made at that time, certain passages do not make sense. Yet these senseless passages, which result frequently from the misprinting of a single word, are repeated in every modern edition.

Certain lines also are attributed to the wrong party.

The most notable example of this latter fault occurs in "Romeo and Juliet," where Juliet is made to tell her mother, Lady Capulet, who has informed her that she must marry Paris:—

"I will not marry yet,
And when I do I swear
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!"

Quite obviously the last four words, which are meaningless in the mouth of Juliet, were intended to be attributed to Lady Capulet, who would then quite properly reply:—

*Lady Capulet*:

"These are news indeed!
Here comes your father; tell him yourself
And see how he will take it at your hands."

No one ever has, or could, dispute the fact that the line "These are news indeed" was intended to form part of Lady Capulet's reply: yet current editions of "Shakespeare" still attribute these words to Juliet!

Although the distinguishing characteristic of "Shakespeare" as opposed to the work of most poets, is that sense is seldom, if ever, sacrificed for sound, I have occasionally

come across people who assert that they find it "difficult to understand"! As an illustration of this difficulty one friend of mind pointed to the following passage from Act I, Scene VII, of "Macbeth":—

"What *beast* was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man."

Such is the text as it has always been recited on the stage, and printed in every copy of the tragedy since 1623: yet it must be manifest to everybody that Lady Macbeth did not ask her husband the absurd question "What beast" made him communicate the enterprise to her? But, what induced him to vaunt that he would kill Duncan and then, like a coward, shrink from his own resolution?

Isn't it as clear as the noon-day sun that the word "beast" is a misprint for "boast?"

Yet, though this obvious error was pointed out some eighty-five years ago by Mr. J. Payne Collier, who was one of the greatest Shakespearean scholars of his time, it is still perpetrated! As Mr. Collier wrote, "It cannot be denied by the most scrupulous stickler for the purity of the text of the folio edition of 1623 that this mere substitution of the letter 'o' for the letter 'e' conjures into palpable existence the long-buried meaning of the poet."

In another play the accidental omission of a single letter has occasioned much discussion. In Act III, Scene I, of "The Tempest," Ferdinand, while engaged in carrying logs, rejoices in his toil, because his burdens are lightened by thoughts of Miranda:—

He says:

"This my mean task
Would be as heavy to me, as odious; but
The mistress which I serve quickens what's dead,
And makes my labours pleasures:"

But he later adds:

"But these sweet thoughts do even refresh my labours
Most busy—lest when I do it."

This last line, as written, is quite meaningless, but the clearly intended sense is restored if one appreciates that

the word "lest" appears simply because the hand-setter of the type of the folio edition dropped the letter "b" which should have prefaced it. Correctly, then, these lines would read:—

"But these sweet thoughts do even refresh my labours,
Most busy—blest when I do it!"

Another obvious case of a dropped letter occurs in the same play. In Scene II, Act I, Miranda says:—

"If by your art, my dearest father, you have
Put the wild waters in this roar, allay them. . . .
O, I have suffered
With those that I saw suffer: a brave vessel,
Who had no doubt some noble creature in her,
Dash'd all to pieces."

Clearly the sense demands that there should be an "s" at the end of the word "creature." But modern editions of "Shakespeare" still omit to remedy even this manifest omission of the 16th century typesetter!

It is not to be supposed that some corrections have not been made in the text: they have. For example, in the Folio edition of "The Two Gentlemen of Verona" this line appears in Act V, Scene II: "Which of you saw Eglamour of late?" Quite properly, I think, this has been corrected to read: "Which of you saw *Sir* Eglamour of late?"

Again I note that in my facsimile copy of the original 1623 folio edition of Shakespeare Ariel's song in the first act beginning:

"Come unto these yellow sands,"

concludes:

"Foot it featly here and there,
And sweet sprites bear the burthen."

In all modern editions these last three words, quite properly, have been transposed, so that they read:

"And sweet sprites the burthen bear."

And, fortunately, every modern edition of "Hamlet" contains that most beautiful soliloquy commencing "How all occasions do inform against me," notwithstanding that this was, for some unknown reason, omitted in its entirety

from the first folio edition of "Shakespeare." This omission was, of course, discovered by reference to one of the early quarto editions of the play.

The principle of restoration having thus been admitted, is it too much to hope that in this Jubilee year of grace 1935, those other errors in type-setting that for the past three hundred years and more have marred either the rhythmic beauty or the sense of the lines of England's greatest poet, may be remedied? No one more than myself would resent ill-considered tampering with the text. It is on record that in one case where the original text has been altered the so-called correction is in fact wrong!

But where the mistakes are patent and obviously due to a mis-reading of the original manuscript on the part of the original typesetters: in cases where both the sense and sometimes the meter also of a line can be restored to its obviously intended meaning by the alteration of a single word, surely in those cases the question of revision should be considered. I have no desire to impair the purity of the text but to repair only the impurities that have been occasioned therein.

In "The Tempest" Prospero thus describes Caliban's mother Sycorax to Antonio:—

"His mother was a witch: and one so strong
That could control the moon, make flows and ebbs,
And deal in her command, *without* her power."

The concluding words "without her power" have naturally occasioned considerable discussion; they spoil the sense of Prospero's speech, for how could Sycorax control the tides otherwise than by exerting that power over the moon which we have just been told she could control. But if in place of the word "without" you substitute "with all," all difficulty, I think, disappears, for the last two lines would then read:—

"That could control the moon, make flows and ebbs,
And deal in her command with all her power."

Thus corrected we are told that Sycorax could control the tides with all the power exercised over them by the moon,

which is surely what Prospero intended to say. The error of the first typesetter is, I think, almost as clear in this case as it is in that of the insertion of an "e" instead of an "o" in the word in "Macbeth" above referred to, which has made the meaning of that passage so obscure.

In Act V, Scene I, of "The Tempest" Prospero is made to address Gonzalo thus:—

"*Holy* Gonzalo, honourable man,
Mine eyes, even sociable to the show of thine
Fall fellowly drops."

Is not the epithet "holy" inapplicable to Gonzalo? Should it not be "noble?" Gonzalo was not a priest, and there is no reason to so describe him. But that particular alteration is one that need not be pressed if there be any real objection to it, because, although the word "noble" was, I think, intended and would certainly be more appropriate, the word "holy" only slightly lessens, and certainly does not destroy the sense of the passage.

In "Measure for Measure" (Act IV, Scene 2) appears this:—

"How now! What noise! That spirit's possess'd with haste
That wounds th' unsisting postern with these strokes."

That is according to the first folio edition: in current copies of "Shakespeare" the line reads:—

"That wounds the unsisting postern with these strokes."

It is suggested that the word "resisting" should take the place of the meaningless word "unsisting."

In "The Comedy of Errors" (Act IV, Scene I), Angelo, demanding his money for the chain, is answered by Antiphilolus of Ephesus as follows:—

"Consent to pay thee that I never had!"

There can, I think, be little doubt but that the word "thee" is a mistake for "for," and that this line should read:—

"Consent to pay for that I never had!"

Again, in Act V, Scene I, of this play there is a line which has already been partially restored to what was no doubt its original meaning, but which seems to want further correction. I refer to the line in the Merchant's

speech which in the original folio edition appeared as follows:—

"By this I think the dial points at five:
Anon I'm sure the Duke himself in person
Comes this way to the melancholy vale,
The place of depth and sorry execution,
Behind the ditches of the abbey here."

The line I am questioning is, of course, the fourth line. In my modern edition of "Shakespeare" this reads with the word "death" in place of "depth." The further adjustment which is, I think, needed is the substitution of the word "solemn" for "sorry," so that the fourth line would then read:—

"The place of death and solemn execution."

Here is another example of apparent misprinting.

In "Much Ado About Nothing," Leonato tells his brother that his grief is beyond all example, and that he can never be comforted until he shall meet with a man, suffering under equal calamities, who can defy his misfortunes. He says:—

"If such a one will smile, and stroke his beard;
*And sorrow, wag*! cry hem, when he should groan;
Patch grief with proverbs; make misfortune drunk
With candle-wasters; bring him you to me,
And I of him will gather patience."

The words which are wrong—which make no sense—are, of course, those printed in italics in the second line. What the correct wording should be in this case I cannot say. It has been suggested that "call sorrow joy" was meant to have been put in place of "and sorrow, wag." It seems to be as good a solution as we are likely to obtain. It is difficult in this case to account for the misprint, but that it is one is clear. Perhaps you, Mr. Editor, or one of your readers, can suggest a better solution of the puzzle than that put forward.

There are more examples in this and other of the plays of mistakes quite clearly due either to printers' error, or to the mis-hearing of the words when they were acted, but the examples submitted should be sufficient to make out my case for the need of revision.

Where the retention of the text as it now stands can be reasonably defended, even though it be admitted that the amendment proposed would improve the clarity of meaning, I should vote with those opposed to alteration; but where the amendment suggested appears (as in the cases cited) to be not alteration but restoration of passages that have become corrupted, it is, I think, highly desirable that those responsible for publishing editions of the plays should consider their responsibility in their adherence to the original folio edition and consequent perpetuation of error.

Hundreds of thousands of pounds are spent annually in this country in the restoration of ancient buildings, old paintings, tapestries and other works of art. Yet England's greatest masterpiece, "Shakespeare"—that work upon which, more than any other, we have reason to pride ourselves—is allowed to remain in the defective condition in which it came from the Press of 1623: and this condition obtains notwithstanding that the work of restoration would cost nothing!

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"Here, as elsewhere, the higher criticism has been at work. Difficulties in the way of the orthodox belief have stimulated inquiry; inquiry has suggested doubt; and doubt has largely developed into disbelief. . . . The author himself suggests the only way of determining the question. In the Sonnets he complains that every word of his all but told his name, and the American school of critics has taken and acted on the hint. The English school had ransacked ancient literature to shew the familiarity of Shakespeare with the classics; the American school, on the other hand, has ransacked the works of Bacon, to show the astonishing parallelisms between them and the works of Shakespeare. The old school at the utmost threw a doubt on the pretensions of the half-educated young man who came up from Stratford; but it is only on the labors of the new school that we can rely for a demonstration that Shakespeare was another name for Bacon."—*Judge Webb*.

# WAS "WILLIAM SHAKE-SPEARE" THE CREATOR OF THE RITUALS OF FREEMASONRY?

*Being a Synopsis of a Lecture delivered before the Merseyside Masonic Research Association, Hope Street, Liverpool.*

By Wor. Bro. Alfred Dodd.

THE March meeting of the Association was held on Friday, 29th March, at the Hope Street Masonic Hall, Liverpool, under the presidency of Bro. Chas. P. Sayles, P.P.G.D.

The usual opening proceedings were followed by the reading and confirmation of the Minutes of the January meeting, and the election of new members.

The address by W. Bro. Alfred Dodd on "The Literary Characteristics of the Ritual and the Age which produced such Characteristics" was closely followed by the Brethren present.

The arguments used and the general trend of thought throughout the lecture were diametrically opposed to the generally accepted ideas of the origin of the Ritual, so much so that the Lecturer stated that he sought neither to convince nor to persuade, but simply to make Brethren weigh and consider.

After a brief personal reference, Bro. Dodd said he was not concerned with the varying details between different workings, as from experience gained in many Lodges he found that the creative spirit behind each was the same, despite variations, in all broad Masonic Fundamentals—words, grips, ritual or lecture. Common to all workings is a mystic link which lifts the Ethical System out of the rut of the tawdry and common place. A Freemasons' Lodge seeks to be an active Institution where a Brother may learn, by parable and symbol, definite ethical principles, according to a set Ritual of Working Rules, and their translation as a code of ethics into the work of

every-day life. It is thus that Speculative Masons build Spiritual Temples of Truth and Beauty.

The question was asked, "How came this set of Working Rules to be created?"

The Ancient Wisdom, the principles of the Roman Collegia, the Working Tools of a Mediæval Operative Craft, the ceremonies of the Knights Templar are, apparently all interwoven in our Masonic Rites. Even the Plumb-Rule has been found in Pompeii, the Square in Egypt, the Compasses in Greece, the Rule and Slippers in Rome, the Masonic Apron being the counterpart of the Golden Fleece of Jason and the Argonauts. Probably, as alleged, they were all Symbols of Ethical significance. But it does not follow that though our present system draws its sustenance from these ancient centres, with their nature worship of Sun, Moon and Stars, that our **Modern Craft of Three Degrees** was practised in Ancient Egypt, or that to-day we are following an exact Ritual of Solomon, and thus participating in a Ceremonial older than the Roman Hierarchy.

The Mysteries were swept away by a triumphant Catholic theology. There is even a break between the Roman Collegia (with the Fall of the Roman Empire) and the earliest Operative Gild of working Masons and the Speculative Masons who emerged from their hiding places in 1723 carrying their **Book of Constitutions**, edited by Anderson.

Moreover, the language of the Ritual is Modern. For its Third Degree someone specially created a "Feigned Story" (as the wisest Elizabethan in Christendom termed such twisted histories) of the "Legend of Hiram Abif," as an analogous Rite with the Third Degree Death Rites and Resurrections of the various gods of the Mysteries.

Because the printed Ritual has only been in existence a little more than 100 years, it does not follow that the oral Ritual before this date was not based on an "original Ritual" which Bro. Gould suggested may once have been in existence. It is true that we have no knowledge of the edited MSS. of the James Bible of 1611, nor of the Shake-

speare Plays (1588-1623). Yet these MSS. must have once existed, for they have been printed millions of times from authentic, genuine writings by hand, fashioned word by word, line upon line and stroke upon stroke by **someone.** The Church is founded on the Bible: the Anglican Service on a carefully thought out Prayer Book. Similarly, the important fact to remember is this—that behind the complete System (of Freemasonry), which bears marks of design, stands MAN THE THINKER.

Our first task, therefore, is to ascertain the earliest period in which a modern writer or writers, using modern language, could have created, or reconstructed our Modern Rite, as interpreted by our Modern Ritual.

Manifestly our Modern Ritual, and therefore Speculative Freemasonry, could never have been known to St. Alban in A.D. 287, or to Athelstane in A.D. 926, or even in 1400-50, the suggested dates of the **Regius Poem** and the **Cooke MS.**, the oldest reputed Masonic treasures. In these eras there was no flexible English language in existence by which a nimble thinker could clothe his thoughts. There was no proper medium by which the idiom of a foreign tongue could be correctly translated. Our flexible Ethical Charges could never have been written until someone first coined the words for Englishmen to use.

When Queen Elizabeth ascended the throne in 1558 we only possessed a rude jargon of dialects. At the time of the Armada the various County Regiments neither understood their officers' commands, nor the patois of other Shires. Our language was unfixed, in a state of flux, crude and unelastic. The first **English Grammar** actually appeared thirty-one years later (1589). The language of culture was Latin. There were virtually no English books in existence. The first English classic was Hooker's **Ecclesiastical Polity** in 1594, the next being **The Advancement of Learning** in 1605, by Francis Bacon.

The modern English Language began to be made with Spenser's **Fairie Queen** begun in 1579. It was completed by Shakespeare with his vocabulary of more than 20,000 new and strange words. With the unknown Editor of

the James **Bible** he was the virtual joint creator of our modern tongue.

In 1717 "Four Old Lodges" secretly united to form a Grand Lodge. Six years later, 1723, the Grand Lodge officially announced itself to the world by advertising in the daily **Post Boy** the newly published **Book of Constitutions**. In 1738 a second edition was printed. On the strength of these works certain alleged contemporary **Exposures**, Operative Charters and much **Negative evidence**, a most powerful body of capable Researchers declare that between 1717 and 1738 a single crude Operative Rite was transferred into a Three Degree Speculative Rite to which was afterwards added the Royal Arch and, in later years, the Higher Degrees.

It cannot be too clearly emphasised that there are no direct proofs anywhere, in printed books, minutes, or statements by the 1717-23-38 Brethren that Ethical Freemasonry actually did arise in the Apple Tree Tavern, or Dr. Anderson's study, or in any other place in that era—neither did the Symbolism of the tools nor the Third Degree Death Rite.

There is no direct proof (1) that Free Masonry at some particular period became telescoped into the Operative Craft: (2) that the "Four Old Lodges" were Operative Lodges, the direct descendants of the Middle Age Gilds, or that the ethics of Freemasonry grew naturally, or unnaturally, out of their creedal crudities.

There is, however, direct historical proof that there were no Operative Lodges in existence in 1717, as beginning with 1350 the Operative Craft was swept away by a series of legal enactments, their trade union organisation was ruthlessly smashed and the worker was made directly responsible to the State as a bondsman of the soil, subject to the Justices with wages, hours, residence, etc., fixed by law.

In 1425 Parliament decreed the death sentence of the Operative Gild as a Lodge union or combine.

Long before the close of the sixteenth century, the Craft Gilds of working Masons had perished. Individual

Masons persisted, but not as members of a trade gild or Lodge. There is not a scintilla of evidence in the teeth of the State Laws that one Lodge of working Masons ever survived 1425 decrees.

The Lecturer adduced from internal evidence that the style of the Ritual is 'pure English,' proving that the works of Anderson, Desaguliers and others of the 1717-23-38 group were incapable of Creative Power, lacking as they did the Divine touch of genius.

The distinguishing characteristics of the Ritual were tabulated, each point being more or less elaborated.

(1)—The Unity of Conception and Expression throughout the three degrees. The Ritual bears the impress of a single mind that conceived and executed. The finished Ritual bears its own internal witness that it could never have been spatchcocked together in successive decades by ethical and literary tinkers. The primal conception is too unique to be anything other than the work of one Supreme Thinker.

(2)—Simplicity—the Art which Conceals Art.

(3)—The Euphony of Phrase. The same triple form of expression that was characteristic of the Elizabethan school is notable throughout the Ritual.

(4)—The Workmanship of a Poet.

(5)—The Moral Philosophy. The Ritual is a Moral treatise thrown upon the Lodge screen in the form of a succession of pictures from the cradle to the grave.

(6)—The oratory of the Ritual. The Ritual was never intended to serve as a reading exercise. Much of its beauty would be lost were it only in the quiet of one's study. It was compiled essentially to be spoken, to be declaimed, so that the inflection of the voice or the gesture of the hand should interpret the sense.

(7)—The Dignified Ceremonial. The decorum is preserved with the same correctness as the literary unities. Nothing is arbitrarily introduced. The mind that conceived the various formalities must have been familiar with ceremonies that were dignified and impressive.

(8)—The Work of a Scholar. The unknown Creator

must have been a scholar of a rare type with a mind stored with knowledge drawn from the ancient, mediæval and the then modern world.

(9)—Created by a Noble Soul. The Ritual could never have been produced by any who had anything ignoble or mean in his nature.

(10)—A Man of the World.

(11)—The Work of a Dramatist.

These distinguishing characteristics of the Ritual and therefore of the Mind behind it, may be held to be, individually, not very remarkable, but as a combination of Ethical and Mental Qualifications it is so extraordinary that the Personal Identity of the Man ought to stand out even against the dark background of the centuries. Let us, then, deduce the TYPE OF MAN who could have created it. It must have been:—

> "A Scholar, a Philosopher, a perfectly Wise Man, Tolerant of Religious Opinions, of Splendid Tastes, possessed of Great Aims for the good of Man, gifted with a Wonderful Mind that had taken all knowledge to be his Province, Morally Admirable, a Man of the World, an Orator, Familiar with Ceremonial, a Concealed Man, a Dramatist."

There is no man between 1717 and 1738, or even beyond, who fulfils these qualifications or could have constructed the prime features of the Ritual. We must go back step by step, and decade after decade by the SIGNS* that have been purposely left to enable us to discover the First Great Freemason . . . through Addison, Plot, Ashmole, the Acception, Boswell to a Play called "Love's Labour Lost," which contains the sentence "I will visit thee AT THE LODGE . . . I know where it is situate . . . Come Jaquen . . ." Down the capital letters at the side is spelt

*In the Cloisters of Westminster Abbey on the floor is an inscription in memory of a man named:—

"Edward Tufnell, MASTER MASON, of this Collegiate Church, two and twenty years. He died Sept. 2nd, 1719."

The deceased was apparently a Master Mason in 1697 and may be regarded as a further signal proof that the Third Degree was being worked prior to 1717 and did not originate between the years 1717-38.

in consecutive order . . . "WILL IS A F.C" i.e., a Fellowcraft. The birth of Freemasonry has thus been narrowed to ten years from Spenser, 1579, to some one in 1589. He can be found in a Book, the greatest of all secular books, for in the prefatory pages over the head of the Author are printed SEVEN SET SQUARES that the Brethren might know that "Here is the Master that rules by the Square."

This book is the "Great Shakespeare Folio" of 1623. The only man who could have conceived and established Freemasonry, who possessed all the necessary literary, ethical, social qualifications, etc., was the Immortal Bard, William Shakespeare . . . described by the Folio Editors as "A Worthy Fellow."

It can be proved uncontestably that the Rituals of Masonry were the VI Part of Francis Bacon's vast philosophic plan for uplifting Humanity spiritually as well as materially—"The Great Instauration" or Resurrection.

The Lecturer concluded his thought-provoking lecture by giving numerous Masonic references, in proof of his contention that the present day Ritual was the creation of an Elizabethan scholar who wrote under the 'pen name' of Shakespeare. The references were taken from the various works of the "Concealed Man."

The discussion which followed was marked by an intensity not always found in the remarks on an address. Although admitting the interesting nature of the lecture, it was evident that preconceived ideas of the beginnings of our Ritual were very deep-rooted and difficult to change.

A very hearty vote of thanks was accorded to Bro. Dodd, after which the meeting was closed by Masonic Prayer.

J.M.

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"We see that Bacon and Shakspere both flourished at the same time, and might, either of them, have written these works, as far as dates are concerned, and that Bacon not only had the requisite learning and experience, but also that his wit and poetic faculty were exactly of that peculiar kind which we find exhibited in these plays."—*W. H. Smith.*

# FRANCIS BACON—PATRIOT.

By D. Gomes da Silva.

IT is the object of this paper to present before you, in his true colours, the greatest Englishman of any age; a man to whom we owe practically all that is highest and best, and of which we are most proud, in this land. It is not possible, in so small a compass, to shew everything; but what is portrayed will be Truth, well vouched-for and authenticated.

"This was a man!" At no time has there flourished a man of greater parts than Francis Bacon—accomplished courtier, experienced traveller, able lawyer, learned philosopher, whimsical wit, and passionate patriot.

Strangely enough—so ingrate is humanity at best—it is that last claim which has been chiefly overlooked. Worse even than that, his memory has, by careless pens, been so scarred and blotched, that many have conceived of him as self-seeking and arrogant, an opportunist and a time-server. Such a picture of him is as false as it is nauseating, but error popularly dressed and put forth with easy confidence is difficult to defeat.

Nevertheless, a study of the facts—even so slight a study as I am able to put before you—proves beyond question that Bacon was a high-souled lover, who offered himself upon the altar of his country's needs.

In considering this question, a limit must be placed upon the field covered, and for the present purpose it will be well to confine the matter to such aspects of Bacon's public life as shew his services combined with sacrifice. That he served his country well and truly in other ways is not to be denied; but to outline in full his value to mankind would be a task too massive for the present undertaking; so it is just as well to restrict the study to an indication of some of those ways in which he worked for England's lasting good, at no *small* cost to himself.

Take, first, his parliamentary career. Entering Parliament at the age of 24, there lay before him the chance of a golden career. He had influential friends, and a persuasive tongue. Alas, for his flights of fancied fame—he had, as

well, a conscience! From the first he took his stand firmly on the side of the people, protecting the Commons from the encroachments of the Lords and guarding the rights of England with an ardour to be copied later by Pym and Hampden. Among other matters, he notably made a stand upon the questions of the Land Laws, the privileges of the Lower House (then, as now, the house of representatives) and the War Subsidy.

He bitterly (and successfully) opposed the needless enclosure of the common lands, the destruction of the "Pound" and the removal of public rights in respect of footpaths, etc. He also made it much more difficult for commercial concerns to "oust" private owners against their will and without adequate compensation. For the poorer tenant he also sought—and obtained—considerable alleviation of the Law of Eviction.

For the House of Commons he safeguarded its right to deliberate upon matters without accepting the dictates of the Upper House, and clung rigorously to the power granted to it by Henry IV to control the public purse and to hold its debates unhampered by the presence of any members from the House of Lords.

Both these actions made for him potent enemies, for they struck a serious blow at avarice in high places. Particularly was Burghley displeased. He even wrote to Bacon—the letters are extant, at Lambeth—pointing out that if he would come upon the other side, much might be done to advance him, but if he remained in his folly, then he must bear the consequences. To his eternal honour, and England's lasting good, Bacon bore the consequences—when preferments were going, he was overlooked; and offices, to which he was suited by ability and merit, were denied to him, and given to others less worthy of advancement.

His crowning "folly" in Parliament, however, was his attitude in regard to the subsidy for the Spanish War. He succeeded in cutting down the charges and spreading them over so wide a period that, while in no way endangering the safety of the country, he protected the taxpayer from being unduly mulcted of his hard-earned cash. The Queen was

furious: indeed, it is not too much to say, that she never forgave him.

While dealing with this point it would, perhaps, be just as well to explain here about Bacon's "Apology." Certain historians (?) draw a picture of a humbled Bacon hastening to placate a wrathful queen—they have omitted two rather important points: to read the letter, and to study the English of Elizabeth's time. An apology was a defence (see Stephen's Apology in the Acts of the Apostles, Authorised Version) and not in any sense a cringing to the opposition. Certainly there is no "coming-down" about Bacon's letter, and assuredly it infuriated the Queen worse than the speech in Parliament, because it was "altogether too reasoned and cold-blooded and gave not to Majesty even a loophole whereby to combat this insolence."

Not exactly an apology, as we use the word to-day, and certainly not calculated to assist Bacon into Court Favour.

Bacon's work in the legal world is rather better known. He it was who, to a large extent, codified and simplified our English Law, so that even ordinary persons may understand enough of it to see that they receive justice. This was by no means a popular move, in the days of the Star Chamber! Moreover, many of Bacon's most jealous rivals had made not a little hay while the sun of obscurity shone in the legal heavens: they were not grateful for these reforms, and they constituted powerful enemies.

Bacon's unwisest step was, however, in the matter of Perpetuities. Here he so crystalised the law that he largely controlled the purchase of estates, making it well-nigh impossible for mere upstarts to wrest possession of titular lands from those to whom they belonged, merely because they had become impoverished. This struck a heavy blow at the "moneyed classes" which were just coming into power, and which were by far the most formidable party in the land.

In Religion and Education, Bacon was no more fortunate. In both cases, his altruism made him enemies, and he only succeeded in arousing the distrust of those whom he sought most to serve.

Contrary to some people's conception of him, Bacon was deeply religious: indeed, it would have puzzled one of his natural perception to be otherwise. His *personal* prejudice lay towards the Established Church, but he was so far ahead of his times as to be truly tolerant, holding each man's conscience to be his own possession, and sincerity to be a matter superior to law. Churchmen, Romanists and Independents alike mistrusted him, for his toleration was so great as to be misunderstood by all. Nevertheless, even against such odds, he did much good, for he succeeded in persuading Elizabeth against much persecution which would otherwise have undoubtedly taken place. Some people regard the part he played in the Execution of Scottish Mary as an act of bigotry against Rome. This is not true. The execution was purely political, to put an end to plotting: and scant thanks he received from his royal mistress, for the part he made her play.

Lastly, Bacon never allowed his own interests to interfere with the interest of the State. Some accuse him of being too much the courtier—let his own words defend him: "Of Majesty, it is the Centre of the State and must be ever so regarded. The safety and honour of the Monarch is the country's good, and wise deference to the wishes of Majesty is the common duty of the subject."

Upon careful analysis this proves to be a guiding motive throughout Bacon's career. He *only* opposes the wishes of the monarch when that monarch would be ill-served by obedience. It is his great plea when arguing with Essex in the hope of leading that young nobleman back to his allegiance. It was the same plea which made him—all attempts at a reconciliation having failed—undertake the Prosecution for the Crown when Essex's treachery could no longer be doubted. Let those who blame him pause in their condemnation—it was the same cause which led him to plead guilty to a charge of which he knew himself to be innocent. The King commanded: the King should be obeyed, though he himself should pay the price of his own loyalty.

Bacon has been accounted cold. It is a grievous error. In him the passionate flame of patriotism burned to so white a heat, that it purged from him the lesser passions of smaller men.

# MRS. ELIZABETH WELLS GALLUP.

(*In Memoriam*).

By Henry Seymour.

I HAVE but lately learned with profound regret of the sad death of Mrs. Elizabeth Wells Gallup, which took place some time ago. She sacrificed the greater part of her life in the study of Cryptography, and at an advanced age died blind and in poverty. The loss of her sight was mainly due to the close application and continuous strain of her deciphering work in which her whole existence seemed to be concentrated. As she wrote me as far back as September, 1929, her oculist had forbidden her to work more than three hours a day, complaining only that the progress of her work she had undertaken for Col. Fabyan had been held up, and expressing her sorrow that she was unable to satisfactorily deal with a request of mine regarding certain intricate technical difficulties I had encountered in attempting to decipher *Shakespeare's Sonnets*. "I am more sorry than I can say," she wrote, "to disappoint you. I shall hope that you may find you can do it yourself." She had on more than one occasion expressed her gratitude to me for standing up for fair play and dispassionate investigation on behalf of her claims.

A few hurried particulars of her life may be interesting to readers. Her maiden name was Wells and she married Mr. Richard M. Gallup in 1870. She was born in the township of Paris, Oneida Co., New York, but lived the greater part of her early life in or near Waterville, New York. She attended public school until she was twelve years old, and then entered the Waterville Seminary, of which the Rev. Hayhurst was president. The course of instruction took six years, but a part of this time was missed by ill-health, yet the branches were taken up by her later, with a modern language and literature course which she completed in the Michigan State Normal College, and in Europe. She attended lectures at the Sorbonne in Paris to continue a course in the French language and literature, and afterwards went to the

University town of Marburg in Germany, where her studies in German literature were continued.

She was a teacher in the public schools for twenty years: at Wayne (a suburb of Detroit) for six years, and afterwards at Flint, Fenton, and Holly in Michigan, at which latter she was appointed Principal of the High School. Before entering the Normal College she took the State Teacher's examination and was examined in twenty-two branches. Her standing in 18 out of the 22 was 100%, and this was a record higher than any other lady in the State had attained and was surpassed only by one gentleman. This encouraged her to believe that the foundation of her education was such that she might specialize in literature without detriment to efficiency in general teaching.

Having resolved to make literature a speciality, she gave much time and attention to Elizabethan authors. She received her greatest enjoyment from the plays of Shakespeare and from the equally profound depths of philosophy in the works of Francis Bacon. She divided her mind in the main between these two authors, and noted the similarity of thoughts and expression common to both. She had become familiar with the Bi-Literal Cypher, invented and described by Bacon in *De Augmentis Scientiarum* published in 1623, the year also in which the great Shakespeare *First Folio* saw the light. And whilst acting as an assistant to the late Dr. Orville Ward Owen in his work on the Plays, in which he claimed to have discovered another kind of cypher, called the "Word" Cypher, she was struck, she says, by the use of peculiar diverse forms in the italic letters used by the printers of the *First Folio*, and wondered if Shakespeare and Bacon were in collusion in some way and that the former had incorporated cypher matters into the plays, which seemed to accord with Bacon's use of a bi-formed alphabet for the manipulation of his cypher in printed books. The varying and uncouth forms of the italic letters were more conspicuous when compared with the many other printed books of that early date, which were beautiful specimens of the printing art—smooth, clean, and regular. It could

not have been a question of crude letter-cutting. So she pursued a close study of the matter, and found that many of the double-formed capital italic letters really answered in many respects to the forms which Bacon had represented by his examples in *script*. The difficulty became greater when two definite forms amongst the smaller, or lower-case, letters had necessarily to be identified. "The true classification of the types," she wrote afterwards, "was determined after days of examination and comparison of hundreds of the old letters, until every shade, and line and curve of those I marked was familiar, and as thoroughly impressed upon my memory as the features of a friend, while to others making this comparison the letters will be new, the number examined probably limited to those in a few sentences, and by eyes entirely unskilled in this kind of examination."

The first piece of deciphering she attempted, she has told us, was the Prologue to *Troylus and Cressida*, as this presented nearly a whole page of italic letters, which appeared to be particularly noticeable in their several forms. By many experimental trials, reasoned deductions and corrections, she extracted the following strange and unexpected passage:—

"Francis St. Alban, descended from the mighty heroes of Troy, loving and revering these noble ancestors, hid in his writings Homer's Iliads and Odyssey (in Cipher) with the Æneid of the noble Virgil, prince of Latin poets, inscribing the letters to Elizabeth, R.—F. St. A."

From this, she said, she never ceased to work at the Cypher, and in the course of years published thousands of lines said to be the story of the secret life and work of Francis Bacon, running serially not only through the *First Folio* but also through Bacon's own acknowledged works, those of Spenser, Peele, Greene, Marlowe, Robert Burton, and some of Ben Jonson's, all of which Bacon therein declared were his own work. Incidentally, he disclosed that he was but the foster-son of Sir Nicholas and Lady Anne Bacon and that his true mother was none other than Queen Elizabeth, by a secret marriage with Robert

Dudley, Earl of Leicester, who also bore his younger brother, Robert Devereaux (Earl of Essex).

Such revelations, if true, were enough to stagger humanity, and when Mrs. Gallup's book appeared, it got a tremendous publicity, by some favourable, but mostly unfavourable, reviews. An exciting discussion took place in the *Times* and other periodicals. Most attempts to discredit her story were futile. The article by Mr. L'Estrange Ewen in the present issue is the first real attack that has been made. It is entitled to calm and dispassionate consideration, for truth must prevail at all costs.

Such a lapse, if established, would not of necessity discredit the whole of her life-long work. Occasional mental aberrations are common to men and women of genius. *Aliquando bonus dormitat Homerus*. My friend Dawbarn writes me his view that "Mrs. Gallup was either the greatest decipherer or the greatest creative author the world has ever known. Her knowledge of the times was such that every other modern writer who varies from her proves himself a dolt and ignoramus, and our most brilliant authors of to-day are those who get nearest to her story."

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"It is desperately hard, nay, impossible, to believe that this uninstructed, untutored youth, as he came from Stratford, should have written these plays; and almost as hard, as it seems to me, to believe that he should have rendered himself capable of writing them by elaborate study afterwards. . . . The difficulty of imagining this young man to have converted himself in a few years from a state bordering on ignorance into a deeply-read student, master of French and Italian, as well as of Greek and Latin, and capable of quoting and borrowing largely from writers in all these languages, is almost insuperable. . . . His name once removed from the controversy, there will not, I think, be much question as to the lawyer to whose pen the Shakespeare plays are to be attributed."—*Lord Penzance*.

# "A CALENDAR OF THE INNER TEMPLE RECORDS."

Edited by F. A. Inderwick, Q.C.; London, published by order of the Bench and sold by Henry Southeran & Coy., 1896.

(*Communicated by Mr. Parker Brewis.*)

VOLUME 1.

*Introduction, page LVI.*

He is bracketed with others after the following heading:—

"Bacon Junior (i.e. Francis, Sir Nicholas being the Senior) greatly suspected, and cometh but seldom to Church. Their lives we know not."

This is a reprint of a return of Recusants of the Inner Temple, having the endorsement Novembris 1577, Inner Temple, Certificate of the Recusants.

PAGE 268.

"Parliament held on Sunday 25th January, 15 Elizabeth, A.D. 1572-3. "Mr. Bacon, who was put out of the House for divers disorders by him since last term, is readmitted into the House upon paying 40/- for a fine according to the Statute therewith made on the 22nd May 1569."

PAGE 341.

1585-6, February 10. Copy of Proceedings at a pension held at Grays Inn, when it was allowed that Mr. Francis Bacon might have place with the readers at the reader's table, but not to have any voice in the pension nor in ancientry of any that is his ancient or shall read before him.

VOLUME 2.

*Introduction, page LI.*

Reference to King's Majesties Servants who were paid £6 to play on All Saints 1614. By 1637 the price of plays had risen to £10. By 1640 the Puritans had the upper hand, and a play by the Blackfriars Company at Candlemas 1641, for which they received £10, was the last performed in the Inn during the reign of Charles the First. In 1642 came the declaration against Stage Plays, as inconsistent with seasons of public humiliation. The Company to which Shakespeare, Burbage, Hemming, Condell, and others belonged, obtained from King James in May 1603 a licence to the consent mainly and freely to use and exercise the art and faculty of playing Commedies, Tragedies, Histories, Interludes, Moralles, Pastoralles, Stage Plays, and such other like, as they have already studied or shall hereafter use or study, as well for the recreation of our loving subjects as for our solace and pleasure when we shall think good to use them during our pleasure. And the said Comedies . . . and such like to show and exercise publicly to their best comoditye when the infection of the plague shall decrease, as well within their new Show House, called the Globe, within our own County of Surrey, as also within any Town Halls, or Moot Halls,

and other convenient places within the liberties and freedoms of any other city, university, town, or borough whatsoever within our said realms and dominions ("Outline of the Life of Shakespeare" by Halliwell-Phillips, Ninth Edition, London 1890, Vol. 2, page 82). Thenceforth they were described as "His Majesties Servants" and had rank at Court amongst the Grooms of the Chamber.

PAGE LII.

Had it not been for a casual reference in the diary of a student of the Middle Temple, no one would have known that the "Twelfth Night" was ever performed during Shakespear's life in the Hall of that Society. His Majestie's Servants are not mentioned as receiving payment for a play in our Inn until All Saints (1st November) 1614, a year after Shakespeare had left the stage and retired to Stratford-on-Avon.

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## BACON SOCIETY LECTURES AND DISCUSSIONS.

Since the last issue a number of lectures has been given at Gordon Square. They were well attended and provided interesting discussions. On 3rd January, Mr. Henry Seymour opened with "Was Shakspere Shakespeare?"; on 7th February, Miss K. E. Eggar spoke on "Edward de Vere and his 'Minion' Secretary"; on 7th March, after the Annual Meeting, several five-minute papers were read by members—Mr. Bridgewater read one on "Sir Thomas More and his handwriting," Mrs. V. Bayley on "Francis Bacon as an Artist," Miss Dorothy da Silva on "Bacon as a Patriot," Mr. Seymour on "Was Shakespeare Buried Alive?" (as cryptically described in Arnold Bennett's humorous novel, *Buried Alive*), Miss M. Sennett on "The Origin of Shorthand," Mr. J. T. Stevens on "The alleged 'K' Cypher and the Resuscitatio," and Mr. Welsh on "A Recent Orthodox Opinion."

In the second series, on 4th April, Mr. Welsh lectured on "Some Unusual Aspects of Shakespeare"; on 2nd May, Mr. Lewis Biddulph on "Francis Bacon and the Rosicrucian Manifestoes of 1614"; on 6th June, Mrs. Vernon Bayley on "The Inner Meaning of the Sonnets"; on 4th July, Miss A. A. Leith on "All's Well"; on 1st August, a General Discussion by members.

The third series opened on 5th September with "The Great Shake-speare Hoax," by the President; on 3rd October, "How Shakespearean Authorities Contradict Themselves," by R. L. Eagle; on 7th November, "Documentary Evidence for Bacon's Authorship of 'Shakespeare'"; and on 5th December, "Parallelisms and Questions of Literary Style," by J. B. Wells, B.Sc. Admission is free and discussion invited.

# JONSON TALKS.

By "Veritas."

IT is not too much to assert that the most precious paragraph in English Literature is Ben Jonson's description of the *man* William Shakespeare in his "Discoveries." Orthodox and Baconians alike know that this oft-quoted paragraph, whatever its significance, represents the only authentic biography.

Jonson there refers Posterity to Haterius for a picture of William Shakespeare. An attempt is made below to elucidate and expound this reference by a translation from that work which the learned Jonson obviously had before him when he penned his lines on Shakespeare.

BEN JONSON.
*DISCOVERIES.*

DE SHAKESPEARE NOSTRAT — AUGUSTUS IN HAT.—I remember, the players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penned) he never blotted out a line. My answer hath been, "Would he had blotted a thousand." Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by, where in he most faulted; and to justify mine own candour: for I loved the man, and do honour his memory, on this side idolatry, as much as any. He was (indeed) honest, and of an open and free nature: had an excellent phantasy, brave notions, and gentle expressions; wherein he flowed with that facility, that sometimes it was necessary he should be stopped: Sufflaminandus erat, as Augustus said of Haterius. His wit was in his own power, would the rule of it had been so too. Many times he fell into those things, could not escape laughter: as when he

(*Continued on next page.*)

SENECA (THE ELDER).
*CONTROVERSIAE.* Book 4.

Quintus Haterius bore with much weakness the death of his son Sextus, and not only did he give way to Grief when it was New, but also when the loss was old and long past he could not bear the remembrance. I remember how, when handling the Controversy of the man who, dragged away from the Tomb of his three sons by a debauched man, brings an action for "Acts contrary to the law," Haterius was forced to stop in the middle of his discourse by Tears. Afterwards he resumed on a much more ardent and more pathetic note, which shows what a large part is sometimes played in Talent by sorrow.

Now Haterius declaimed in public ex tempore: He alone, of all the Romans whom I have known, transported into the Latin Tongue the Facility of the Greek Genius. So great was the velocity of his utterance that it became a fault. Therefore it was very justly said by the divine Augustus "Our good Haterius has need to be checked" (Sufflaminandus est),

(*Continued on next page.*)

BEN JONSON—*cont.*

said in the person of Cæsar, one speaking to him, "Cæsar, thou dost me wrong." He replied, "Cæsar did never wrong but with just cause," and such like, which were ridiculous. But he redeemed his vices with his virtues. There was ever more in him to be praised than to be pardoned.

SENECA (THE ELDER)—*cont.*

so much did he seem not merely to run, but to run away downhill. It was not only words which he had in such abundance but ideas as well; he handled the same idea as often and for as long as you wished, always with new figures and new developments, so well that you could neither exhaust him nor moderate him.

To moderate himself he was unable and that is why he had a Freed-Slave whom he obeyed; in accordance with how this Freed-Slave Man excited him or restrained him, so he went. This person ordered him to pass on to something else when he had treated an idea for sometime. He passed on. The person ordered him to remain on the same idea. He remained on it. The person ordered him to pronounce the epilogue. He pronounced it. HIS WIT WAS IN HIS OWN POWER, THE RULE OF IT IN THE POWER OF ANOTHER.

He judged it very important to divide the Controversy up under headings when questioned on the point; but no longer when he spoke. Then, this was his only order—where his impetuosity led him. He did not conform to the laws of declamation nor watch over his words. In fact they now reject certain terms as obscene in the Schools, and cannot suffer those which are too low or slangy. Haterius conformed to the customs of the schools so far as not to use vulgar or obscene words; but he borrowed from Cicero certain ancient words, which everyone else had left aside, which not even the impetuous rnsh of his delivery was able to conceal; so true is it that whatsoever is unusual is noticed even in a tempestuous utterance.

Apart from this nobody was more apt for the eloquence of the schools nor more like the orators of the Schools; but in his desire to say nothing except that which was elegant and brilliant MANY TIMES HE FELL INTO THOSE THINGS COULD NOT ESCAPE LAUGHTER. I remember that, one day when he was defending a Freed-Slave who was accused of having acted as a concubine to his master, he said "Absence of Shame in a man of breeding is a crime, in a Slave an obligation, but in a Freed Slave a Service. The word became a source of jokes. "Won't you do me a service?" and "He does so-and-so many Services." Also, for some time, debauched and obscene persons were known as "Serviceables."

I remember also an objection which he made in the following terms, and which furnished ample matter for the jokes of Pollio Asinius and Cassius Severus: "But," said he, "under the clothes of your young pupils you played obscene games with a lascivious hand." Objection was taken to a certain number of expressions of this sort. In his work was much to criticize, much to admire, like a torrent, the course of his eloquence was powerful but turbulent. BUT HE REDEEMED HIS VICES WITH HIS VIRTUES. THERE WAS EVER MORE IN HIM TO BE PRAISED THAN TO BE PARDONED as in the declamation where he wept.

With regard to the reference to Cæsar above, we know that it is an adjustment of a line in Shakespeare's play. But, as it stands, there seemes to be no apparent joke and few of Jonson's readers have been able to laugh with him over it.

We suggest that the real jest lies in the historical fact that the great Julius Cæsar was once guilty of the same grave wrong as Haterius and that the "just cause" lay in the fact that in Cæsar's case he had acted as a "serviceable" in order to raise money (Suetonius). The same historian records that although Cæsar's contemporaries were ready to overlook all his other misdemeanours, the opprobium of *that* was grave and lasting and exposed him to the insults of all.

We have perhaps "fished long enough in muddy water" and crave the reader's pardon. Jonson is more illuminative than we thought. He says in another place in his *Discoveries*:—"Is it a crime in me that I know that which others had not yet known but from me? or that I am the author of many things which never would come in thy thought but that I taught them?"

# BOOK NOTICE.

ENGLAND'S HIGH CHANCELLOR. A ROMANCE. By RICHARD INCE. 324 pp., cloth, gilt, illustrated. Frederick Muller, Ltd., 29, Great James Street, London, W.C.1. 8s. 6d. net.

This finely-written and finely-printed book is dedicated to Meredith Starr, under whose roof the author confesses he received the light and inspiration to write it. "Before that time," he says, "I had, with the majority, regarded all Baconians as more or less harmless lunatics; that belief, sobered and modified, still leaves me with the suspicion that many Baconians have a big bee in their bonnets. On the other hand, I am convinced that many Shakespearean professors and research workers in the Shakespeare field harbour an even bigger (though more orthodox) bee and certainly a less innocent one, since it enables them to buzz themselves into positions of honour and profit."

The volume contains three books, 1. The Mother; 2. The Queen; and 3. The King. The royal birth of Bacon is the key to his story, and nothing finer has been written from the "rise" to the "fall" of the Chancellor than the author's masterly word-pictures of Bacon's inmost feelings during the troublous life and circumstances in which he was forced to live and work out his strange destiny. Mr. Ince has the imaginative faculty in a truly artistic form and degree; and his story, so true in its historical setting, and so realistic in his treatment of the characters coming under his review, will be greatly appreciated, as one of the finest romances in modern literature. The author has published several other books of distinctive quality, as "Sara's Seven Husbands," "When Joan was Pope," etc., and his reputation as a writer was established before his latest book was attempted, but which will not fail to increase it.

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"The human understanding, when it has once adopted an opinion (either as being the received opinion, or as being agreeable to itself), draws all things else to support and agree with it. And though there be a greater number and weight of instances to be found on the other side, yet these he neglects and despises, or else by some distinction sets aside and rejects, in order that by this great and pernicious predetermination the authority of its former conclusions may be inviolate."—*Francis Bacon*.

# CORRESPONDENCE.

## THE FIRST BACONIAN.

To the Editors of Baconiana.

Sirs,—The very concise article by Mr. B. G. Theobald in the last number concerning the question, "Who was the First Baconian?" is highly commendable. I would only refer to another book in his genealogy of literary references to Bacon as Shakespeare which appeared in 1786 (London), a humorous story, under the title of *The Learned Pig*, and to which Dr. W. H. Prescott was the first, I think, to call attention in the *American Baconiana* of February, 1923. The following appears in it: "I soon contracted a friendship with that great man and first of geniuses, the 'Immortal Shakespeare,' and am happy in now having it in my power to refute the prevailing opinion of his having run his country for deer-stealing, which is as false as it is disgracing. The fact is, Sir, that he had contracted an intimacy with the wife of a country justice near Stratford, from his having extolled her beauty in a common ballad; and was unfortunately, by his worship himself, detected in a very awkward situation with her. Shakespeare, to avoid the consequences of this discovery, thought it most prudent to decamp. This I had from his own mouth.

"With equal falsehood has he been father'd with many spurious dramatic pieces. 'Hamlet, Othello, As You Like It, The Tempest, and Midsummer's Night Dream,' for five; of all which I confess myself to be the author. And that I should turn poet is not to be wondered at, since nothing is more natural than to contract the *ways* and *manners* of those with whom we live in habits of strict intimacy.

"You will of course expect me to say something of the comments that have been made by various hands on these works of mine and his: but the fact is, they all run so wide of the real sense, that it would be hard to say who has erred most.

"In this condition I for some time enjoyed an uninterrupted happiness, living at my ease on the profits of my stage-pieces, and what I got by horse-holding. But, alas! how transient is all human felicity! The preference given to Shakespeare over me, and the great countenance shewn him by the *first* crowned head in the world, and all people of taste and quality, threw me into so violent a fit of the spleen, that it soon put a period to my existence."

Yours, etc.,

H. A. Hesse.

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## FRANCIS BACON.

"For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and to the next ages. His confidence was just. From the day of his death his fame has been constantly and steadily progressive, and we have no doubt that his name will be named with reverence to the latest ages, and to the remotest ends of the civilized world."

Lord Macaulay.

# NOTES AND NOTICES.

The falling off in the interest and patronage of the Annual Stratford-on-Avon "Shakespeare" Birthday Show in late years has been commented upon in many quarters. That of the present year fell flatter than ever. No literary celebrity was present to bestow a tribute to the memory of our national poet. The reason is not hard to fathom. The Baconians have at length succeeded in demolishing the man of straw and the knowing ones prefer to hold themselves aloof from the likely exhibition that before much longer they may be included amongst the biggest set of fools that has ever been seen on the face of the earth. Mr. L. du Garde Peach, in his timely radio dramatization the same evening of "Merely Players," let a good deal of daylight into the dark recesses of the Stratfordian "tradition." It is quite obvious that he, at least, is able to see which way the wind is blowing.

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Of course, the "touring companies" keep the ball rolling. In a Detroit journal, early in the year, appeared an illustrated advertisement, designed for American consumption, as follows: "Come to Shakespeare's home town! When you get to England this year, step right into Shakespeare's home town! See the actual house where the world's greatest dramatist began life. See Anne Hathaway's Cottage and the chimney corner where Anne and he used to sit . . . in that lovely little old village in Warwickshire. When you reach London make your way first to Euston Station and book the Circular Tour that will take you right round the Shakespeare Country. It's all planned out for your comfort and convenience by the London, Midland and Scottish Railway. Remember it's Euston Station you want." Eureka!

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At the last Annual Meeting of the Members of the Bacon Society on 7th March, Mr. B. G. Theobald was duly elected the President for the ensuing year, and Lady Sydenham, the Dowager Lady Boyle, Miss A. A. Leith, Mr. Harold Bayley, Mr. Horace Nickson, Mr. Frank Woodward, and Dr. H. Spencer Lewis elected Vice-Presidents. Mr. L. Biddulph and Mr. Henry Seymour were re-elected as Honorary Treasurer and Honorary Secretary respectively. Mr. Howard Bridgewater was elected Chairman of the Council, and Mr. Percy Walters, Vice-Chairman. The other members of the Council elected were Mrs. Vernon Bayley, Miss Mabel Sennett, Miss D. Gomes da Silva, Mr. W. Parker Brewis, Mr. C. Y. C. Dawbarn, Mr. W. H. Denning, Mr. T. Vaughan Welsh, Mr. J. B. Wells, B.Sc., and Mr. Henry Seymour.

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It is painful to have to announce the deaths of three of our valued members since the last issue. The first, the Rev. E. F. Udny, who was for some few years the hon. sec. of the Society; the second, Mr. Fred Hammond, of Chepstow, and the third, Mr. Lindsay Bernard Hall, who had also been the Director of the National Portrait Gallery and Arts Museum at Melbourne, Australia, since 1892. Letters of condolence were duly forwarded to their widows and relatives by the Council and have been gratefully acknowledged. May they rest in peace.

The second edition of Mr. Alfred Dodd's *Personal Poems of Francis Bacon* is now exhausted, and the author hopes to issue before long the contemplated larger and complete work. And, in this connection, the lecture delivered by Mr. Dodd before the Merseyside Masonic Research Association at Liverpool, an abridged report of which appears in this issue, is a very important pronouncement for more reasons than one. To a large concourse of brother Masons he set out to prove that the founder and first Grand Master of Freemasonry was "William Shakespeare," and the extent to which he succeeded is remarkable. In the discussion which followed, Dr. Balfour Williams, P.M., said "he had been quite convinced that the lecturer had proved his case and that Shakespeare was the real founder." Of course, it is well known that, to Mr. Dodd, Shakespeare and Bacon were one and the same, and we can only congratulate Mr. Dodd on his tireless energy and remarkable ability in pressing home such facts as we have been stating for a long time, but without "inside" knowledge or authority. In Mr. Dodd we have: 'a worthy fellow,' of the Craft, who knows his Ritual and its author.

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At the Royal Masonic School, Bushey, on June 16th, Mr. R. L. Eagle took the Baconian side in a debate on the Bacon-Shakespeare controversy. He had two opponents, who put the Stratfordian arguments as well as they could be put, but to little purpose, for they were easily demolished. At the conclusion, the voting on the issue was by paper and Mr. Eagle secured a good round majority. In fact, most of the auditors expressed surprise at the real strength of the Baconian evidence. The debating society is run by VI form, consisting of boys retained who will enter Cambridge or are engaged in special studies. Such debates offer good opportunities for spreading the light on our subject, and the School magazine, *The Masonian*, reports these proceedings and is also sent to other large schools, which, it is hoped, will encourage them to take up the subject with equal interest.

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The practice of the old-time authors masking behind others' names is clearly shown in *A Philosophical Commentary*, translated from the French by Mr. Bayle, author of the great Critical and Historical Dictionary. In the Advertisement of the English Publisher, dated 1708, the following appears:—"When the two "first Tomes of the following Work were published in Holland, "they were pretended to be translated from the English of Mr. "John Fox of Bruggs. The reason of Mr. Bayle's feigning this "Original, as 'tis observ'd in his Life, lately translated from a "French Manuscript, and printed at the End of the Second Volume "of his Miscellaneous Reflections, was, 1. Because the way of "Reasoning in it resembl'd that Depth and Strenuous Abstraction, "which distinguishes the Writers of England. And, 2. Because "he wou'd not be suspected for the Author; for which end he "disguis'd his Stile, making use of several obsolete or new-coin'd "Words.

"The Reader need not be surpriz'd, if he find the Author does not "always keep so strictly to the Part he personates of our English

"Writer, particularly where he gives such an account of the "Anabaptists, as agrees rather to Holland than England.

"A Character of this Work, as well as his other Writings, need "not be given here, that being already so well perform'd in the "Life above mention'd. And for this Translation, it must speak "for itself."

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The extracts from A Calendar of the Inner Temple Records on another page furnishes some particulars likely to interest our readers. Few of us imagined that Francis Bacon was so early suspected (before he left for Paris) of Recusancy. What other "divers disorders" he was charged with we are left to guess. That even at this early age he was too absorbed in the old Greek culture to conform to the established religion is well-nigh certain, and as Miss da Silva observes, while theological controversy was raging, he courageously insisted that religions beliefs were matters of personal conscience, which nowadays we should call temperament. In the matter of the licence granted in 1603 by King James to the *players* "Shakespeare" and others, this may be verified from the Docket Books (Vol. II.) for May, 1603 at the Privy Seal Office as follows:—"A licence from his Matie to his servants Lawrence "Fletcher, Willm. Shakespeare, Richard Burbage, Augustine "Phillipes, John Heminge, Henrie Condell, Willm. Sly, Robert "Armin, Richard Cowley and the rest of their essociats (*sic*) "to exercise the act (*sic*) of playing Comedies, Tragedies, "Histories, Enterludes, Moralls, Pastorolls, Stage playes and "such like in all townes and the universites when the infection of "the plague shall decease." (decrease for decease appears in the Signet Office Docket Book).

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In the reign of Elizabeth the law against Recusancy was severe. Harrison records that "a recusant shall not be a J.P., Mayor or Sheriff, and shall forfeit £10 every month for keeping a recusant servant or stranger in his house, his children taken away (from 10 to 16 years of age) to be disposed of by four Councillors, the Justices of Assize, Bishop of Diocese, or J.P.'s., and shall not be allowed to make any bargain or sale of his goods and chattels."

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The spelling of the actor's name identically with that attached to the printed plays may be regarded as an innocent official error, since the actor was at that time commonly regarded as the author—a fallacy which had been deliberately fostered since 1598. The actor himself never spelt his name in that manner, his baptism register renders his paternal name as "Shakspere," and phonetically the emphasis was put on the first syllable. It has been said that his family originally came from Saxby (pronounced Shaxby).

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It has been asserted that when Elizabeth imprisoned John Hayward in the Tower for suspected authorship of *The First Part of the Life and raigne of King Henrie the IIII.*, about which Bacon has a merry Apothegm, the book was instantly suppressed, but this is contrary to the available evidence. It was only the Latin dedication to the Earl of Essex that was ordered to be cut out of the book. It will be remembered that in a letter to the Earl of Devonshire

subsequent to the death of Elizabeth, and printed in the *Cabala*, Bacon virtually confessed that he was the actual author.

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During the course of a dinner, Mr. Garvin says, in his Life of Joseph Chamberlain, he had occasion to take upon himself the moderating of "a dispute between Bright and Browning which was turning to acerbity, Bright taking the view of that lunatic Donnelly that Shakespeare's plays were written by Bacon." And this wiseacre adds, "it was funny to see how cross the disputants got over this literary question."

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Thomas Goff (33), of the University of Oxford, in the reign of James I., was regarded as no contemptible tragic poet. Three lines from *Bajazet the Second*:

> *B*esiege the *con*cave of this universe,
> *A*nd hunger-starve the gods till they confessed
> What furies did oppress his sleeping soul.

Other works by Goff should be looked into as well as particulars of his life.

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The Gorhambury portrait of Queen Elizabeth is adorned with a magnificent jewel of the Phœnix on her right sleeve, which may have a relation to the enigmatical poem, *The Phoenix and Turtle*, by "Shakespeare," in Chester's *Love's Martyr*. Miss Joan Evans, D.Litt., is an authority on English jewellery and has identified the jewel with that mentioned in Nichols' *Progresses of Queen Elizabeth*, and as the one that the Earl of Ormonde gave the Queen as a New Year's Gift. The Phœnix, with the motto *Semper eadem*, was the Queen's device, as appears on the gold medal she struck in 1574.

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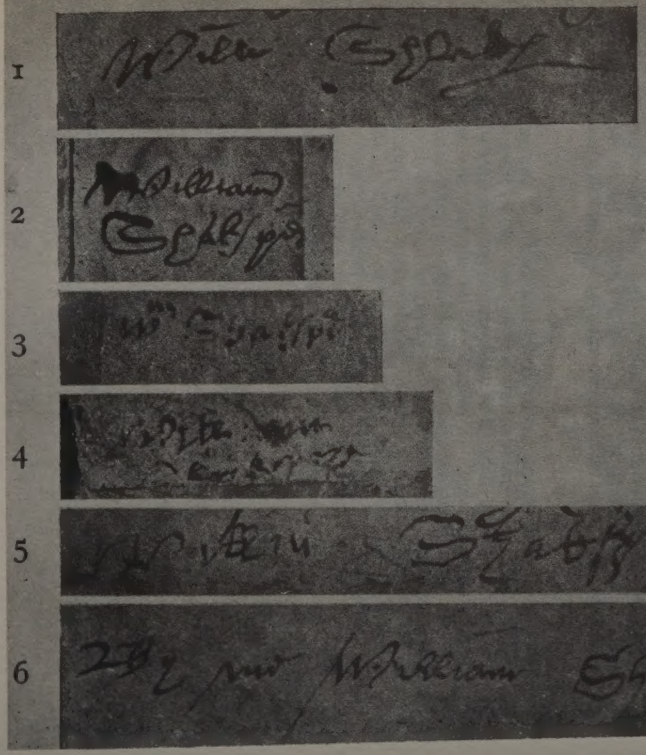
Some years ago I called attention to an anagrammatic Cypher revelation in part of the text of the well-known Canonbury Tower inscription, which records a genealogy of English Kings and Queens from William the Conqueror to Charles I. Mrs. Vernon Bayley has since discovered a significant acrostic-signature of Bacon, which is also to be found in many of contemporary books ascribed to other authors, but undoubtedly Bacon's. Immediately under "Con" of "Will. Con." of the first line appears *a b* of the name of "Elizabetha" on the third. The suggestion that the name is to be read backwards follows from the fact that the letters *a b* in "Elizabetha" are joined together as a *diphthong*!

H.S.

## THE SIX SUPPOSED AUTHENTIC SHAKSPERE SIGNATURES.



1 — Record Office, London. *11th May*, 1612.

2 — Guildhall. *10th March*, 161[illegible].

3 — British Museum. *11th March*, 161[illegible].

4 — Will. } Somerset House. *25th March*, 1616.

5 — do. }

6 — do. }